1886

THE

ECLECTIC SCHOOL

FOR THE

BANJO.

By JOHN H. LEE.

PART 1st.
First Lessons.
Price, $1.50

PART 2d.
Advanced Studies.

PART 3d.
Lessons in Chord, Construction and Modulation.

Published by S. S. STEWART, Philadelphia, Pa., U. S. A.

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All the Compositions are arranged with part for Second Banjo.

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—PART SECOND—

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TREMONT WALTZ.

By JOHN H. LEE.

Introduction.

1st BANJO.

2d BANJO.

Cadenza

Cadenza

Tremolo

Waltz

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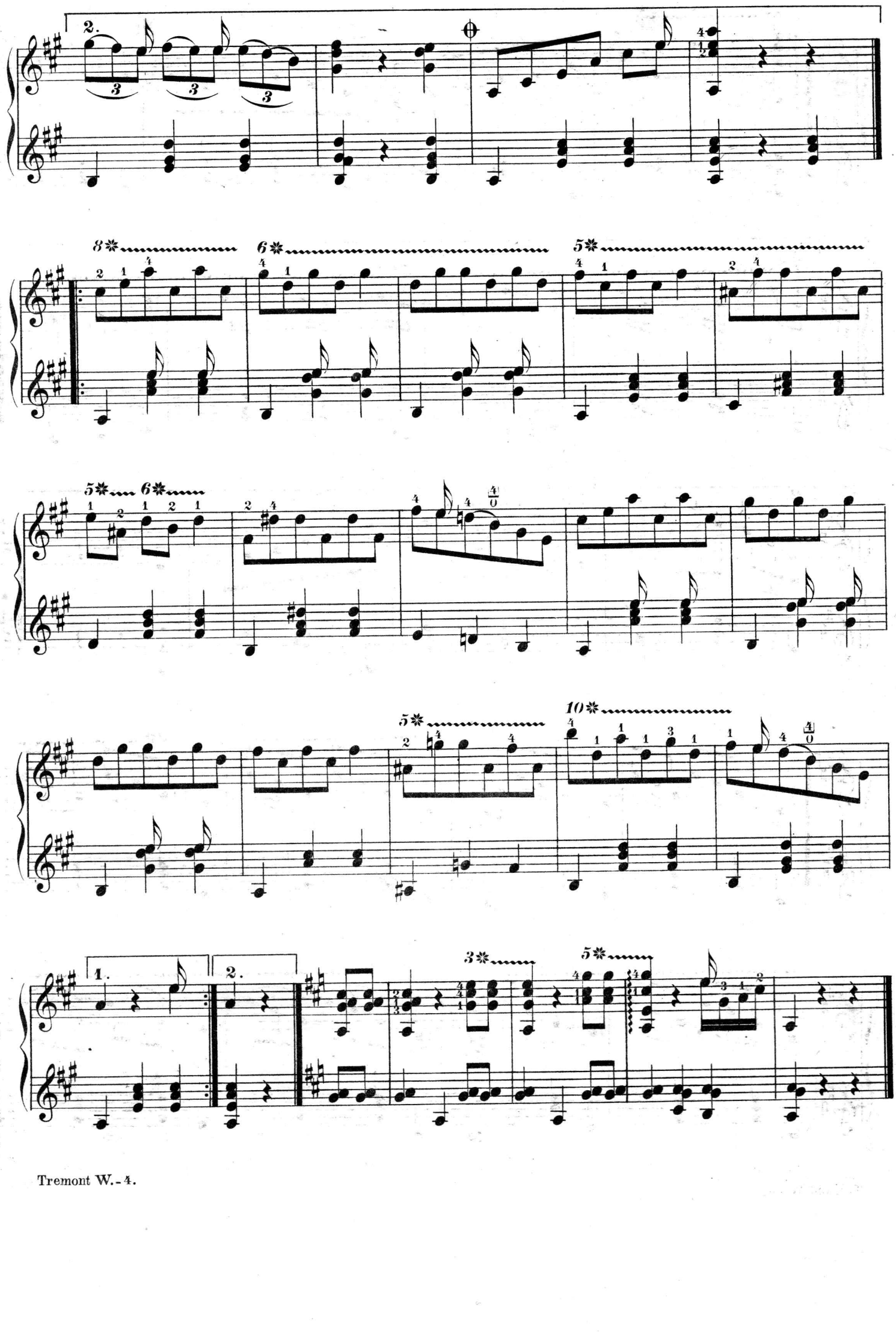

2.
8
6
5
5
6
5
10
1.
2.
3
5

1.

2.

Bass.

5 ✲ 5 ✲ 4 ✲

1st & 3d time.

3 ✲ 7 ✲ 6 ✲

2d & 4th time.

ad lib. 2d time.

D.S.to ⊖ then Coda.

CODA.

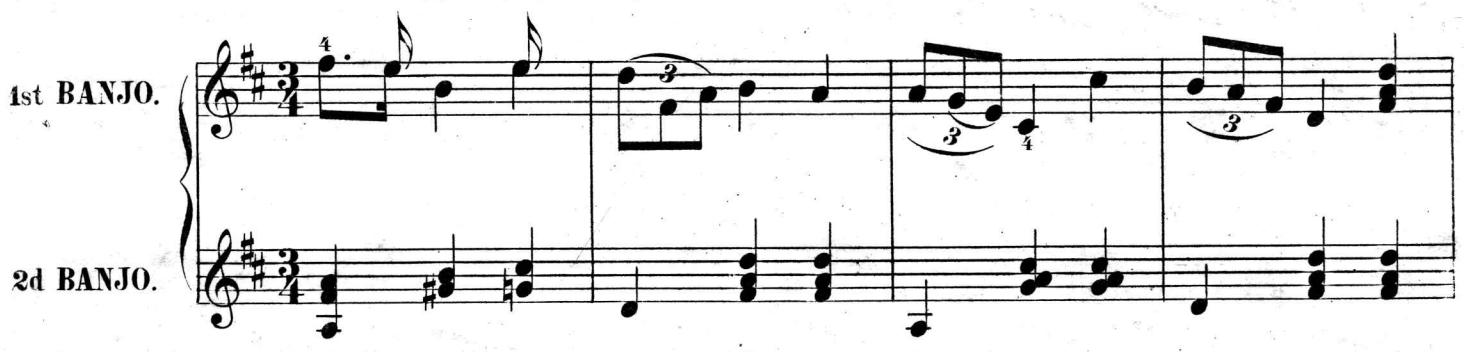
6 ✲

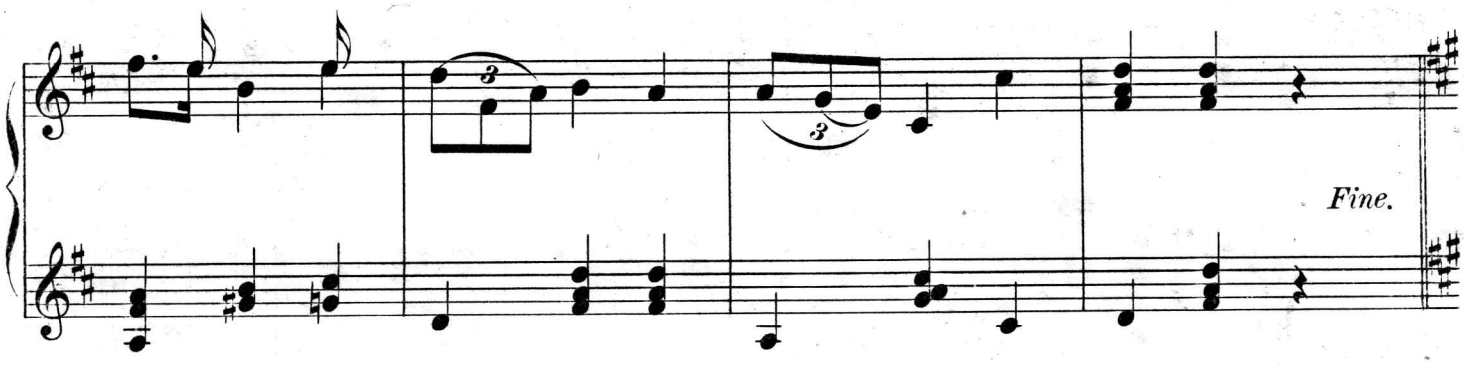
5 ✲ 8 ✲ 13 ✲ 22 ✲ 12 ✲ 8 ✲

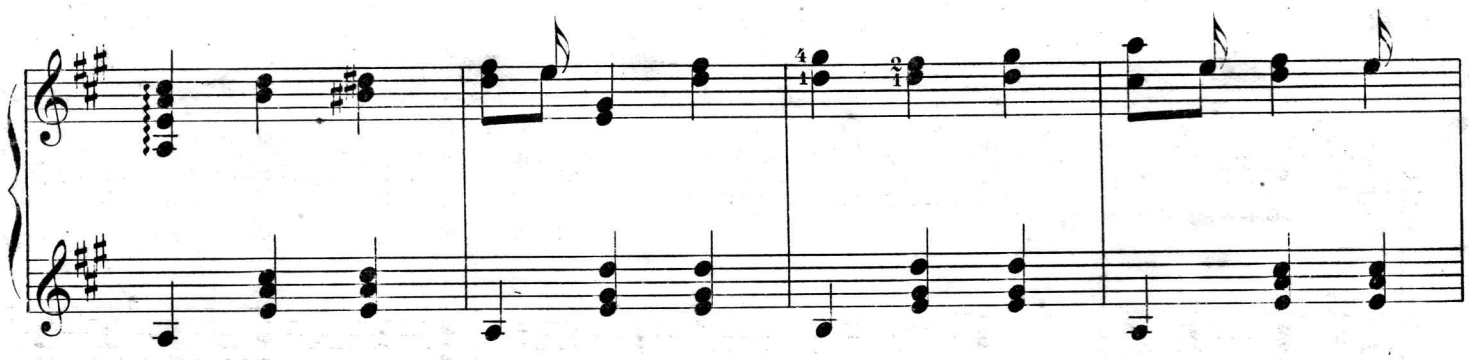
NOTE: *All notes with an asterisk ✲ are played upon the bass string.*

CHARMING MAZURKA.

By JOHN H. LEE.







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D.C. to Fine.

TRIO.

3✲

4✲

1.

2.

D.C. al Fine.

UNDINE MAZURKA.

TUNE BASS TO B.

By JOHN H. LEE.

1st BANJO.

2d BANJO.

TUNE BASS TO A.

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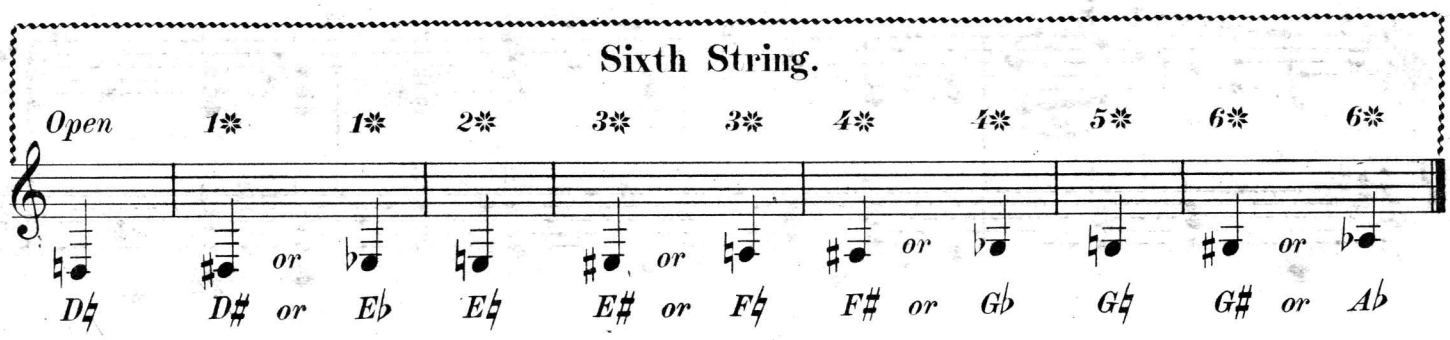
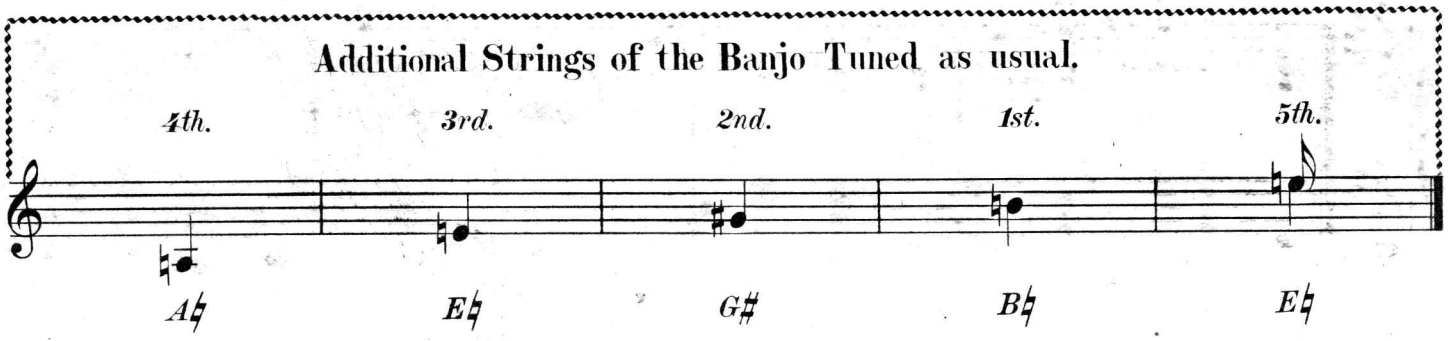
1.

2.

THE SIX STRING BANJO.

The six string banjo has been used as a solo instrument in England for years. Of late years it has been used in America, but chiefly as an Accompaniment instrument. The additional string is placed between the A (bass) and short E (thumb string) of the regular five string banjo. The string used is a guitar A, which is tuned a fifth below the bass on five stringed banjo. The additional string gives a fundamental bass note to all chords which makes it very desirabe as an accompaniment instrument The following additional bass notes are thereby obtained.

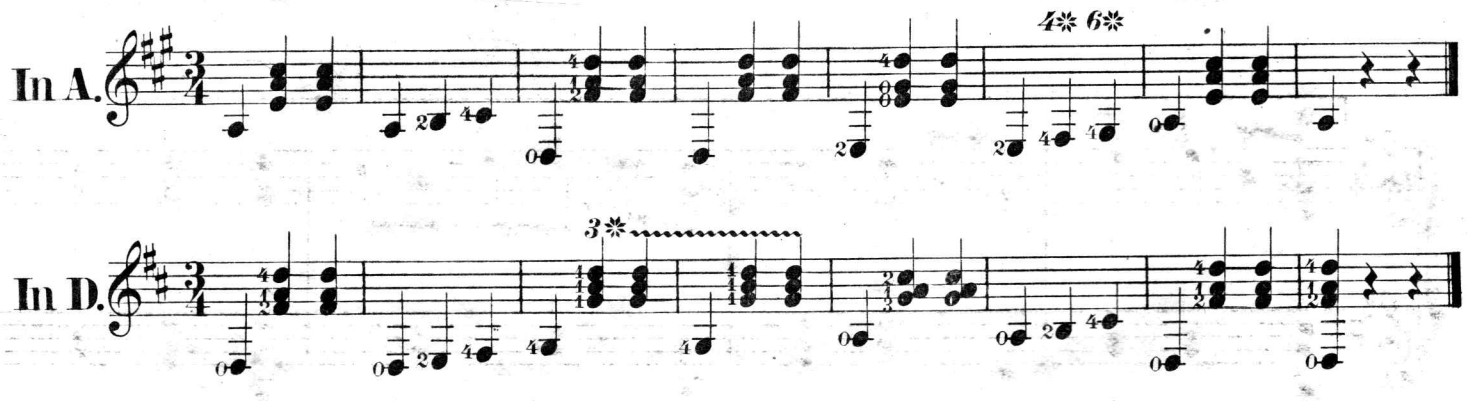




To prevent confusion in naming the strings of the banjo, those used on the ordinary banjo are named as usual (1st 2nd 3rd 4th and 5th) while the added string is generally called the sixth.

The following pages contain chords in all keys as played on the six string banjo in accompaniment.

Style of Accompaniment for Six String Banjo.



Chords For Six String Banjo.

MAJOR KEYS	*Tonic.*	*Sub.Dominant.*	*Dominant.*	*Substituted 6th.*	*7th of 7th Degree.*	*Augmented 6th.*	*Diminished 7th.*
F♯ Major.	2	2	3	2	1	2	
B Major.	2	2	2			3	
E Major.					5	2	2
A Major.				2	4		
D Major.	3		3				
G Major.	3	3				1	2
C Major.	3	3	3	1	1	4	
F Major.	1	1	1				
B♭ Major.	1	1	1	3	1	2	2
E♭ Major.	1	4	4			1	1
A♭ Major.	4	4	4	4	3		
D♭ Major.	4	4	4	2	2		2

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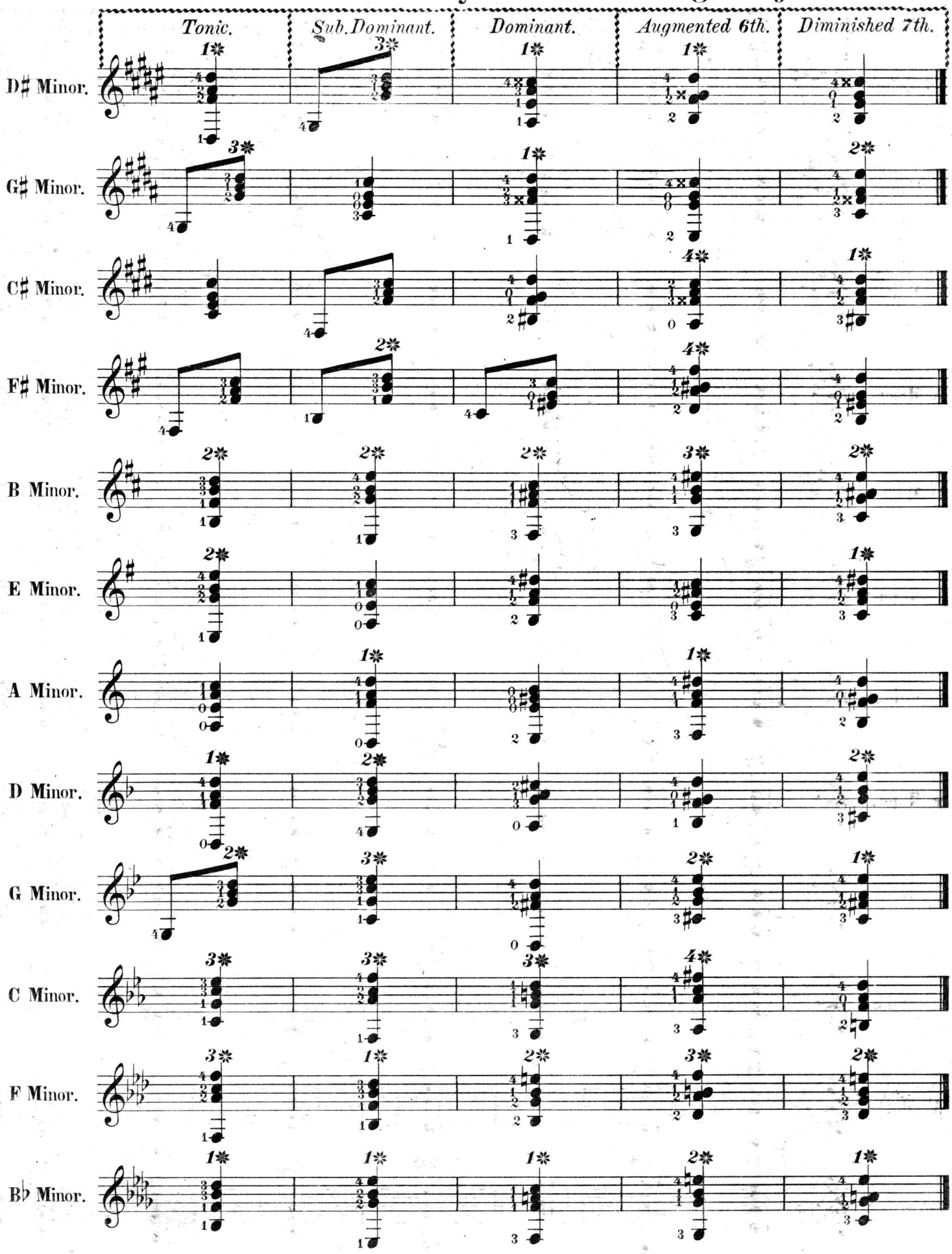
Chords In All Minor Keys For Six String Banjo.



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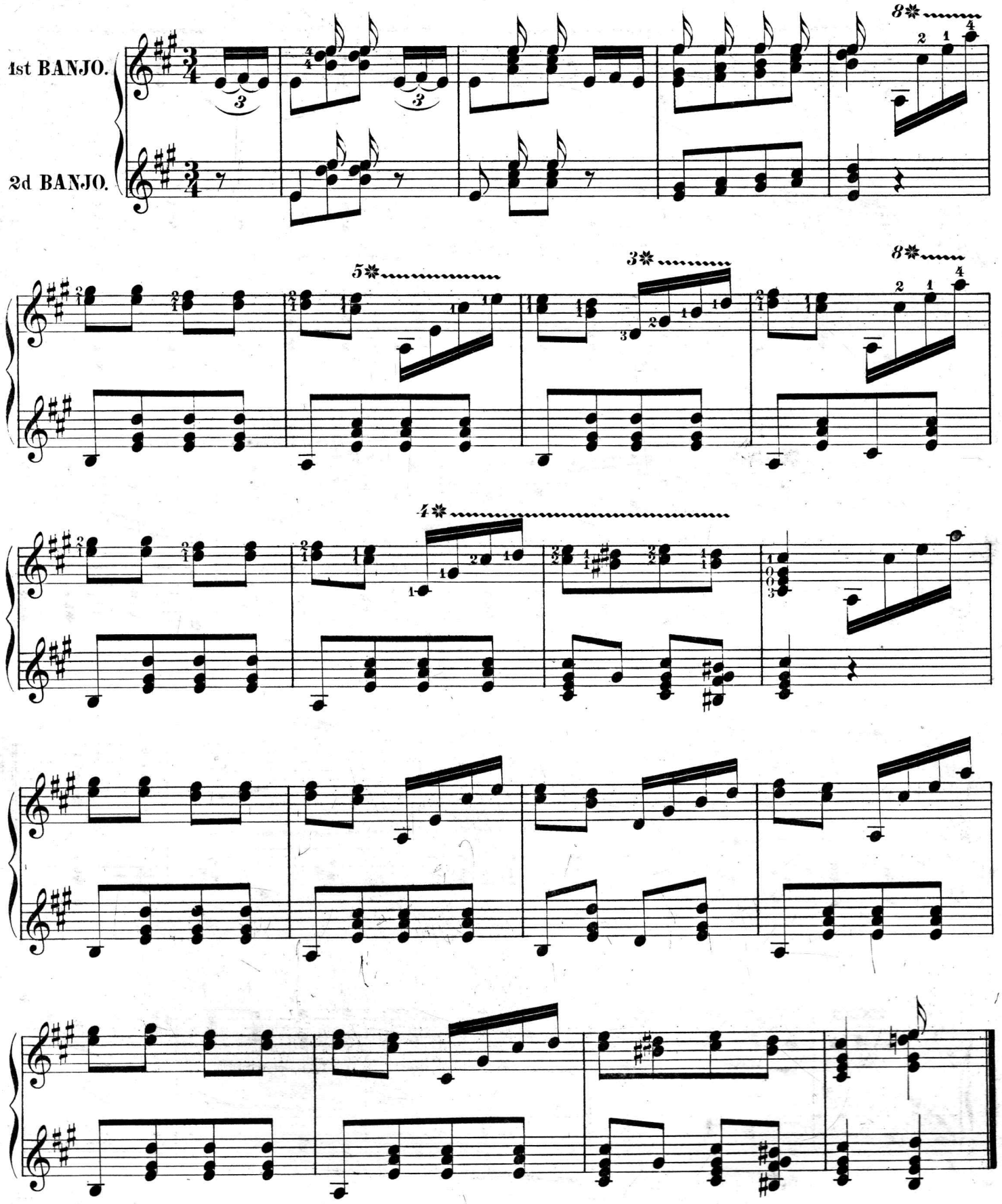
GAY AND HAPPY
Polka.

By JOHN H. LEE.



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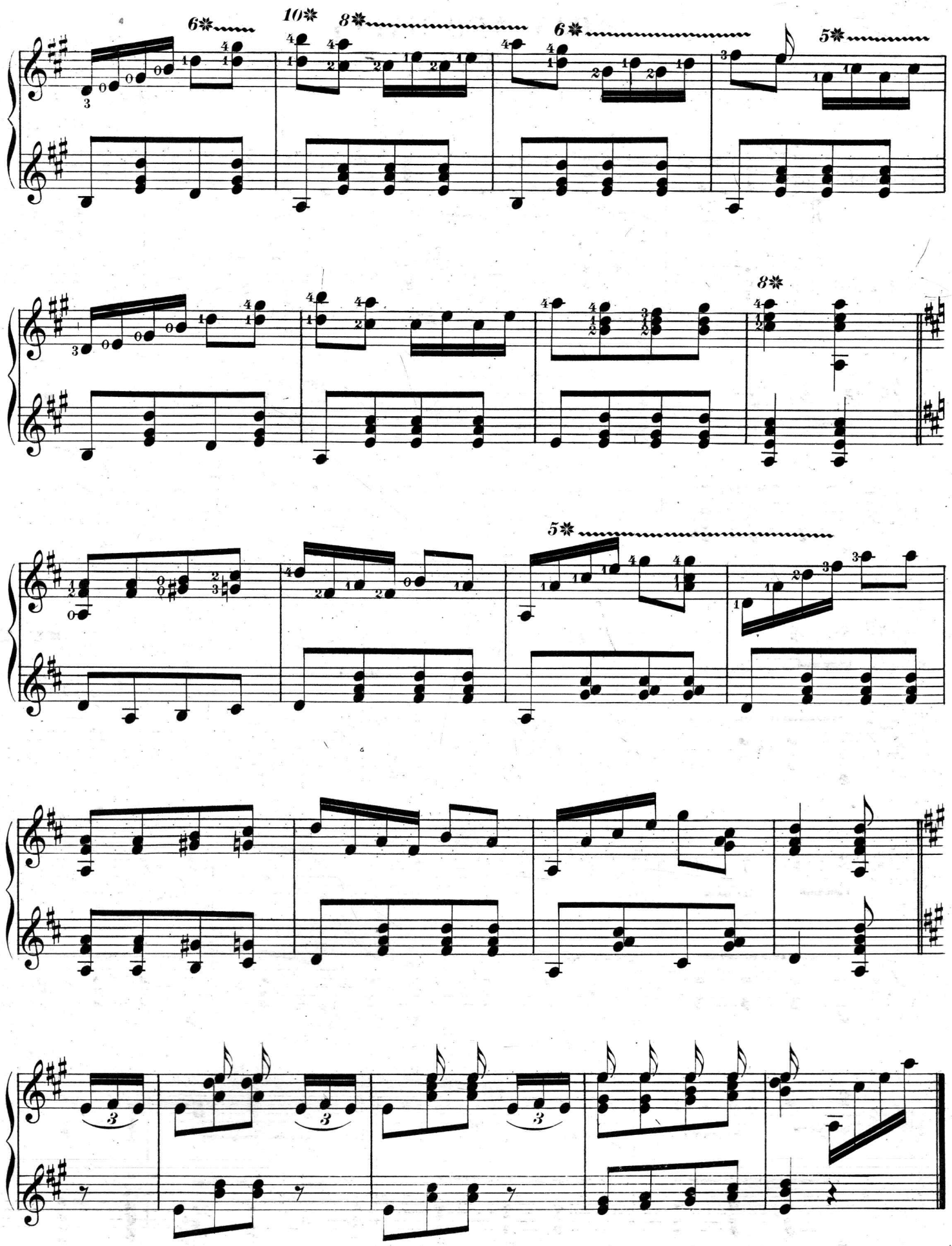
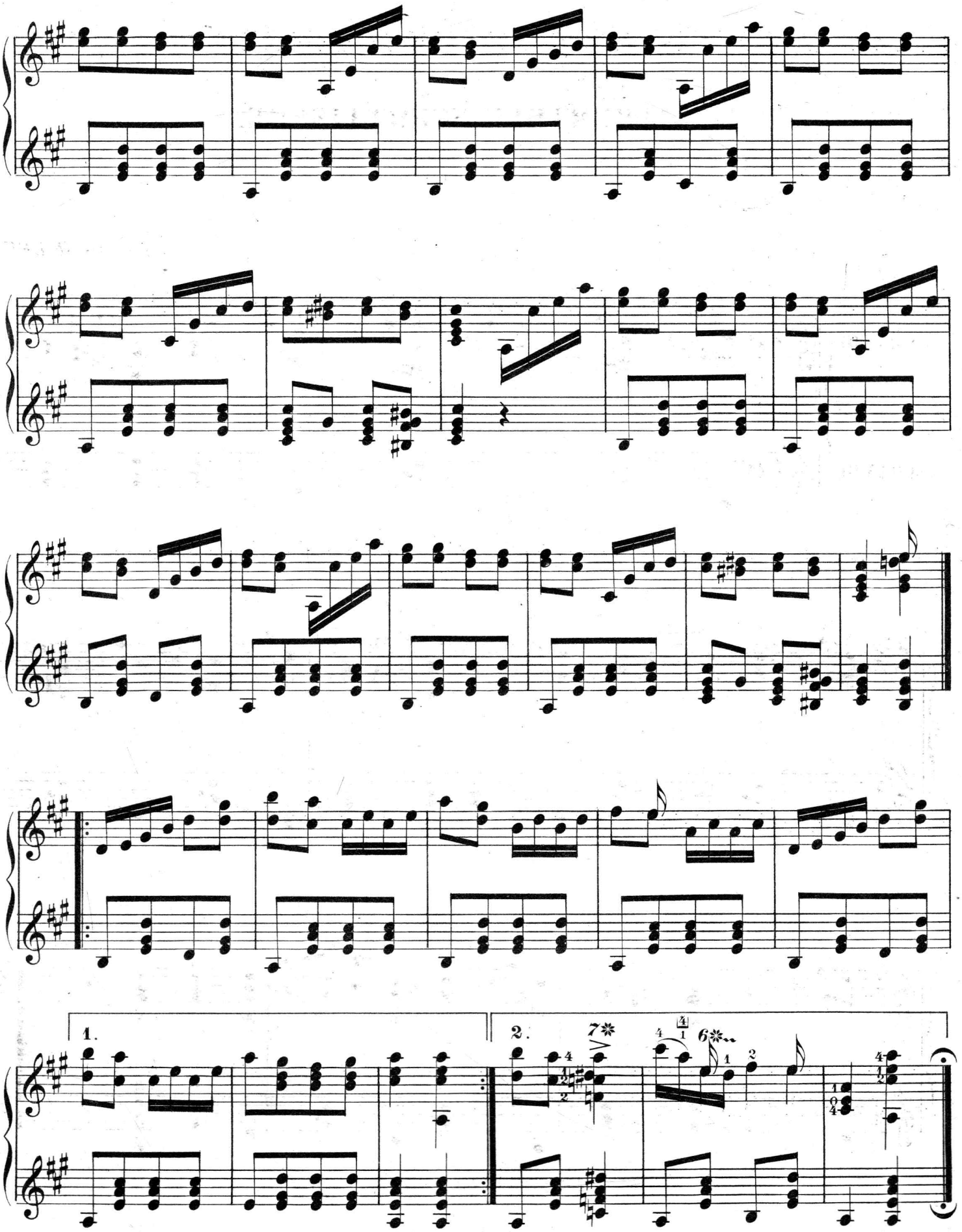
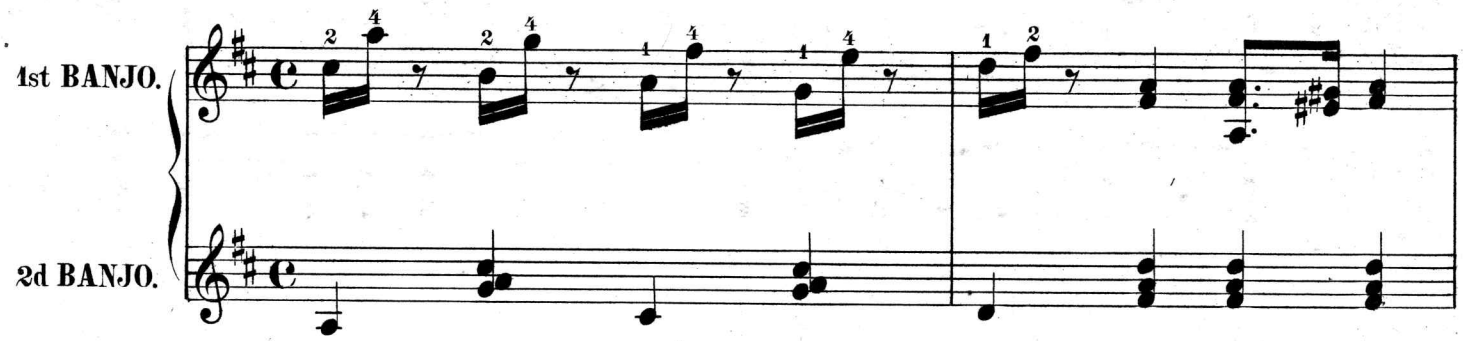
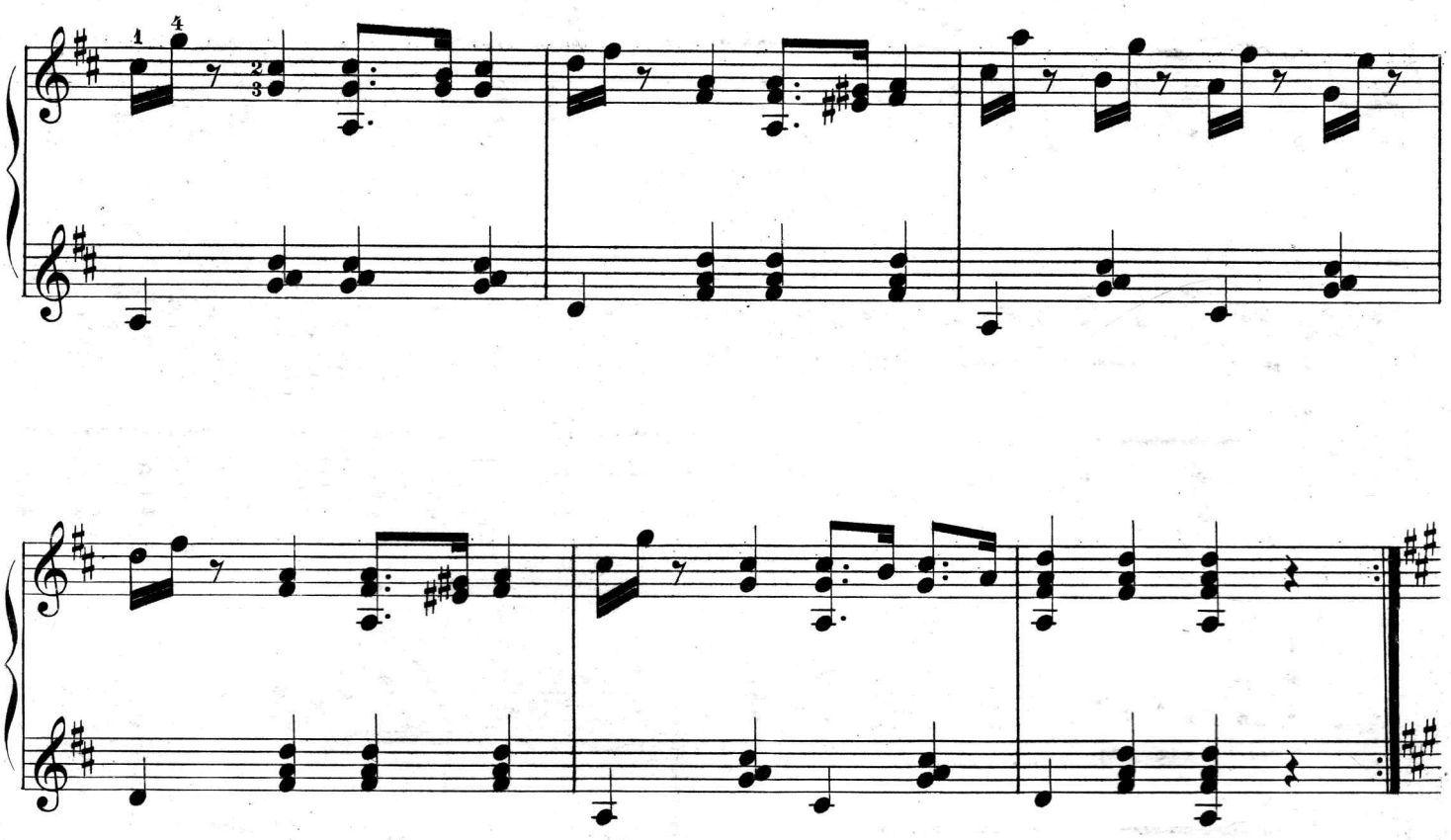

6
10
8
6
5
8
5


1.
2.

ALBEMARLE SCHOTTISCHE.

By JOHN H. LEE.





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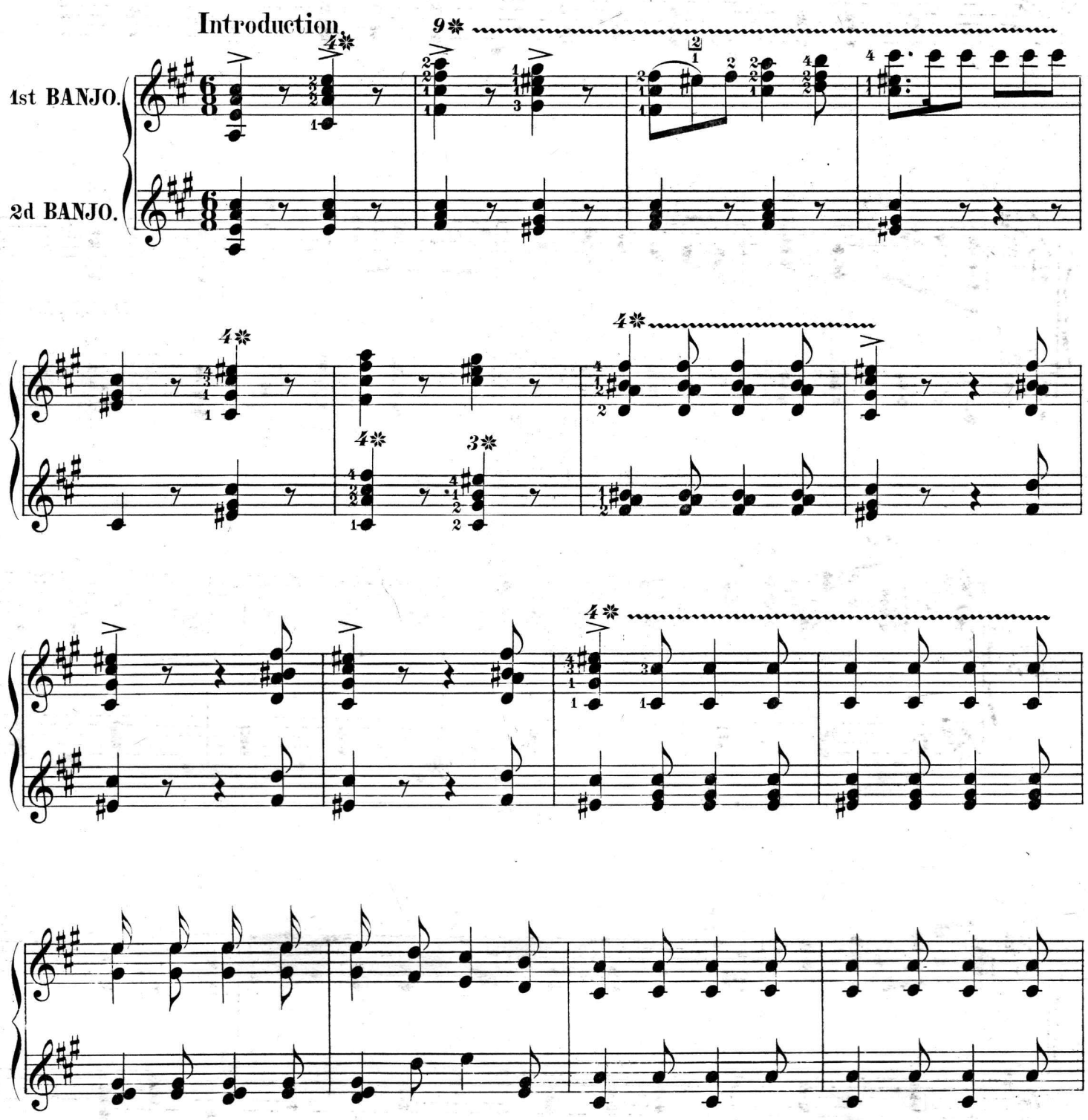
D.C.al fine.

TRIO.

THE S. F. CADETS' MARCH.

By JOHN H. LEE.



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MARCH.

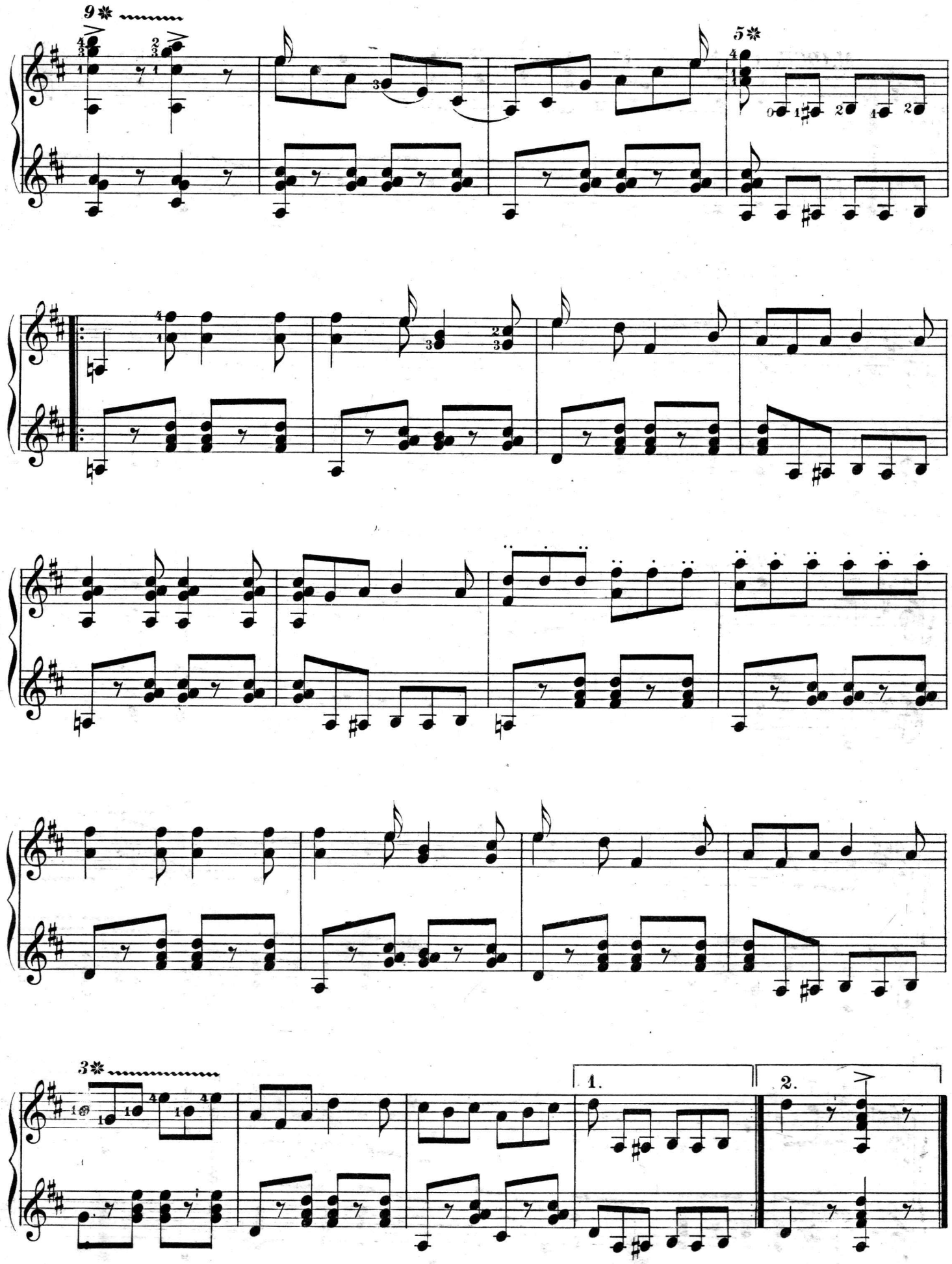
8

7

1

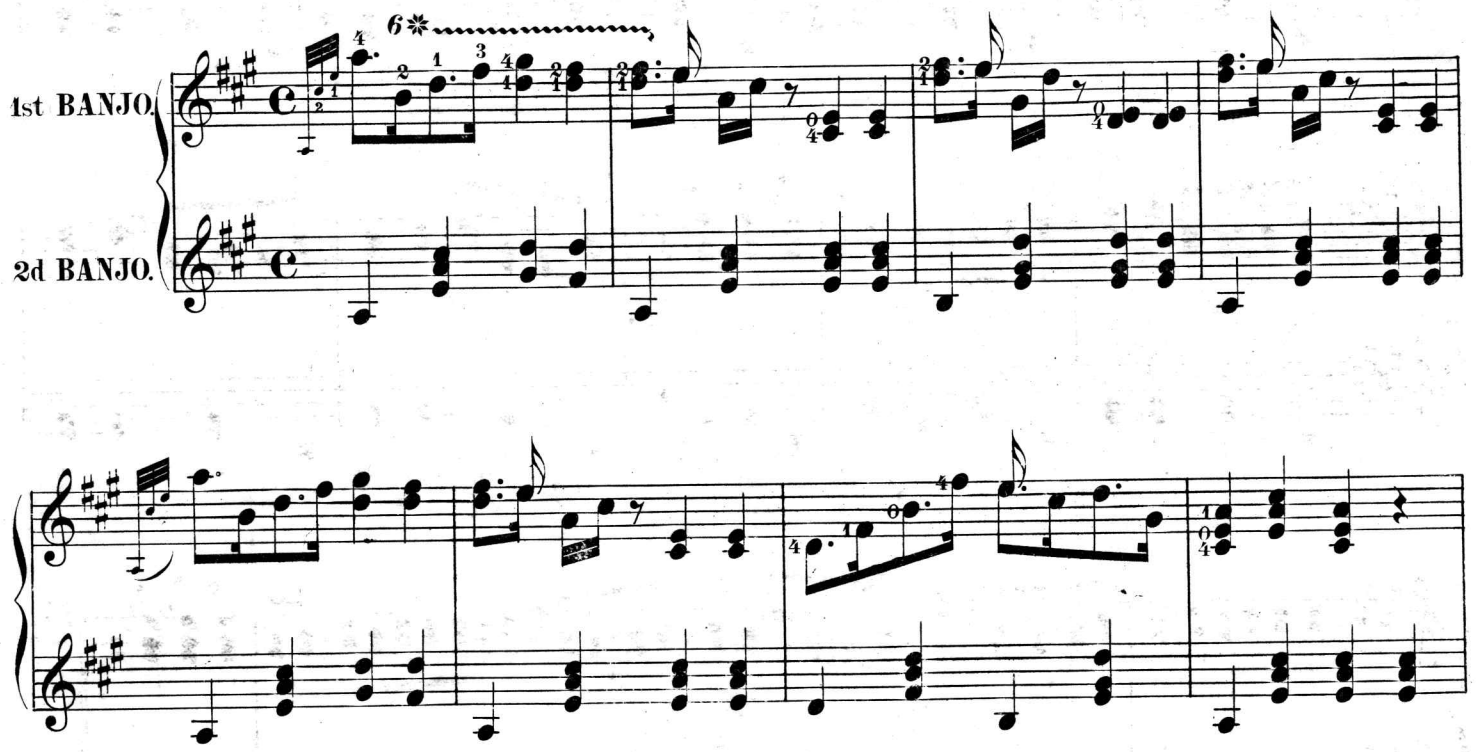
1.

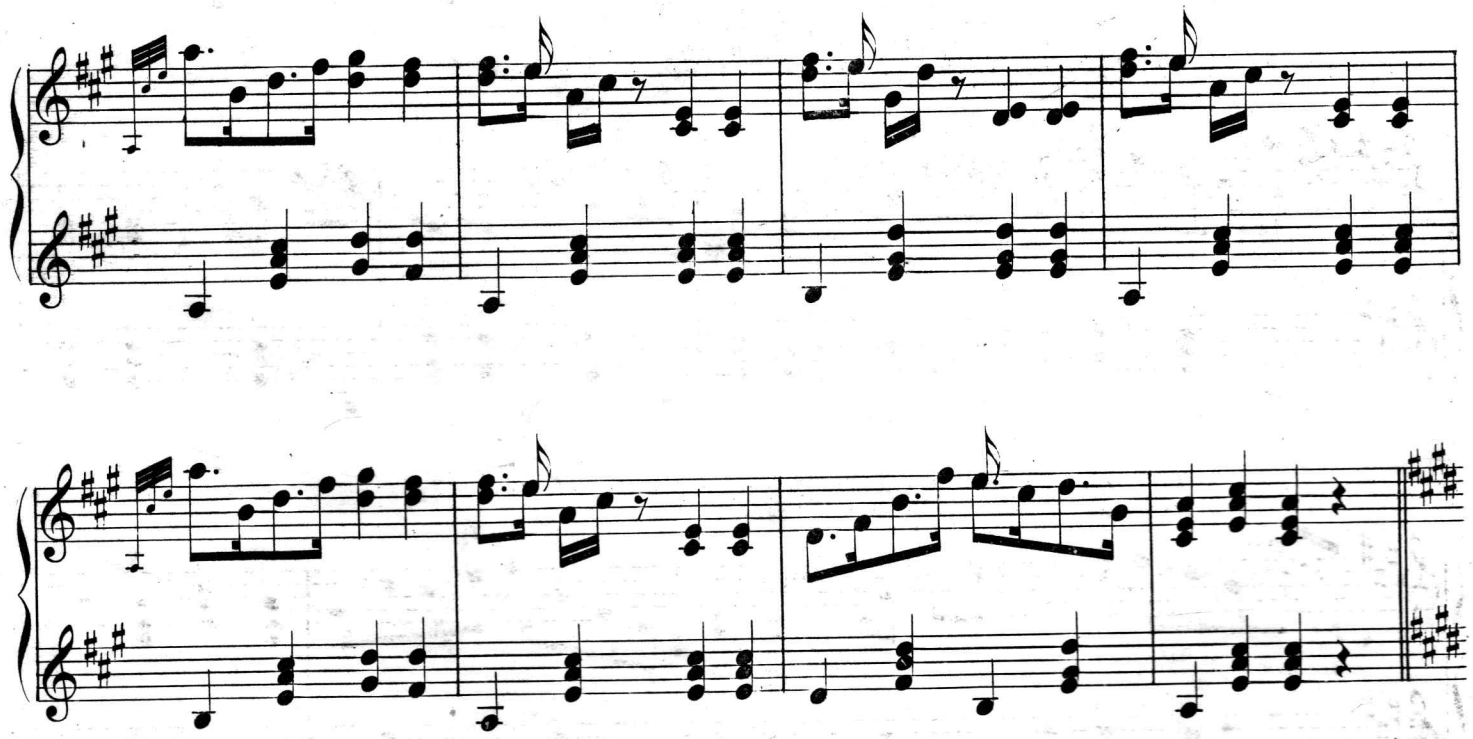
2.


9
5
3
1.
2.

JOCKEY CLUB
Schottische.

By JOHN H. LEE.





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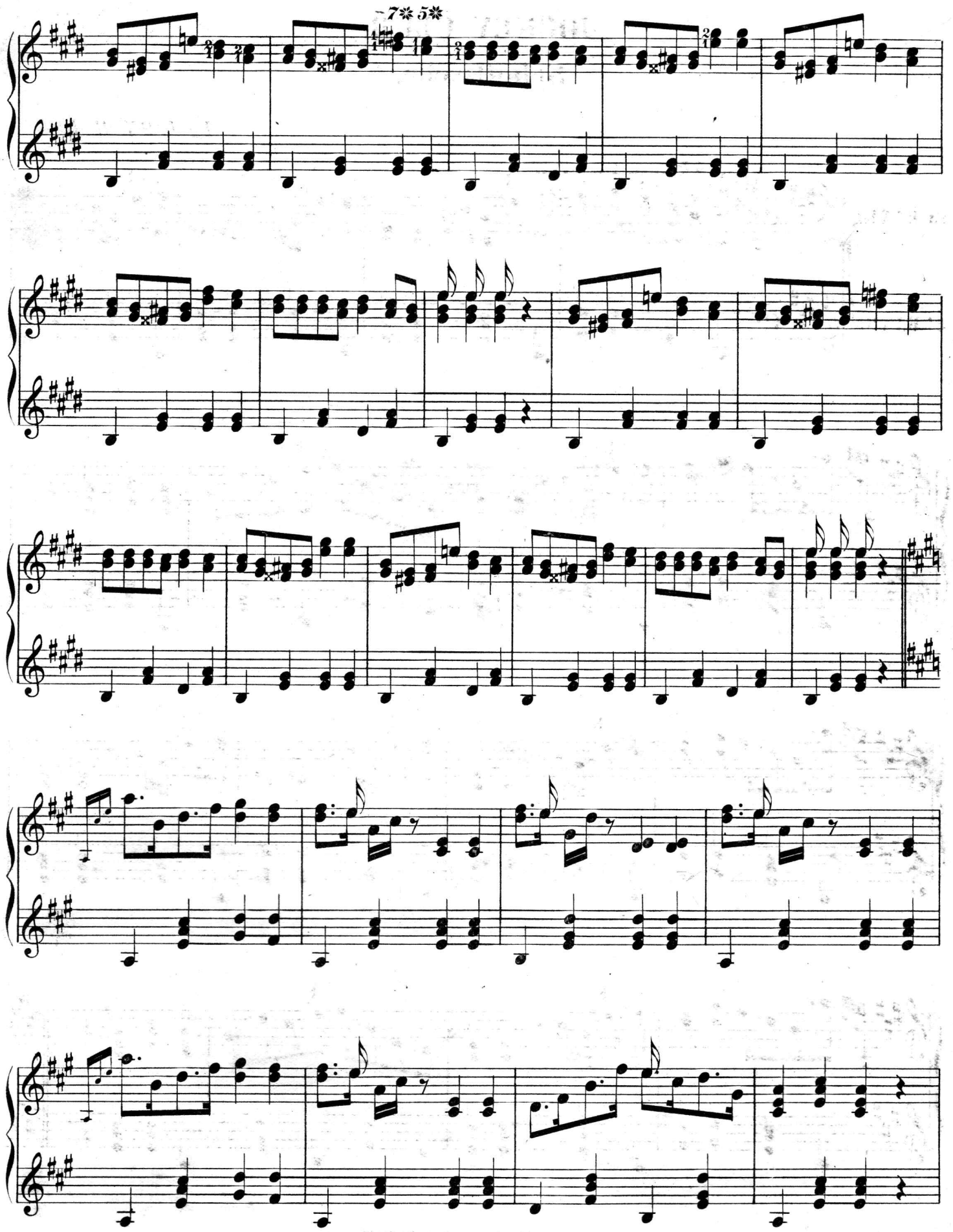
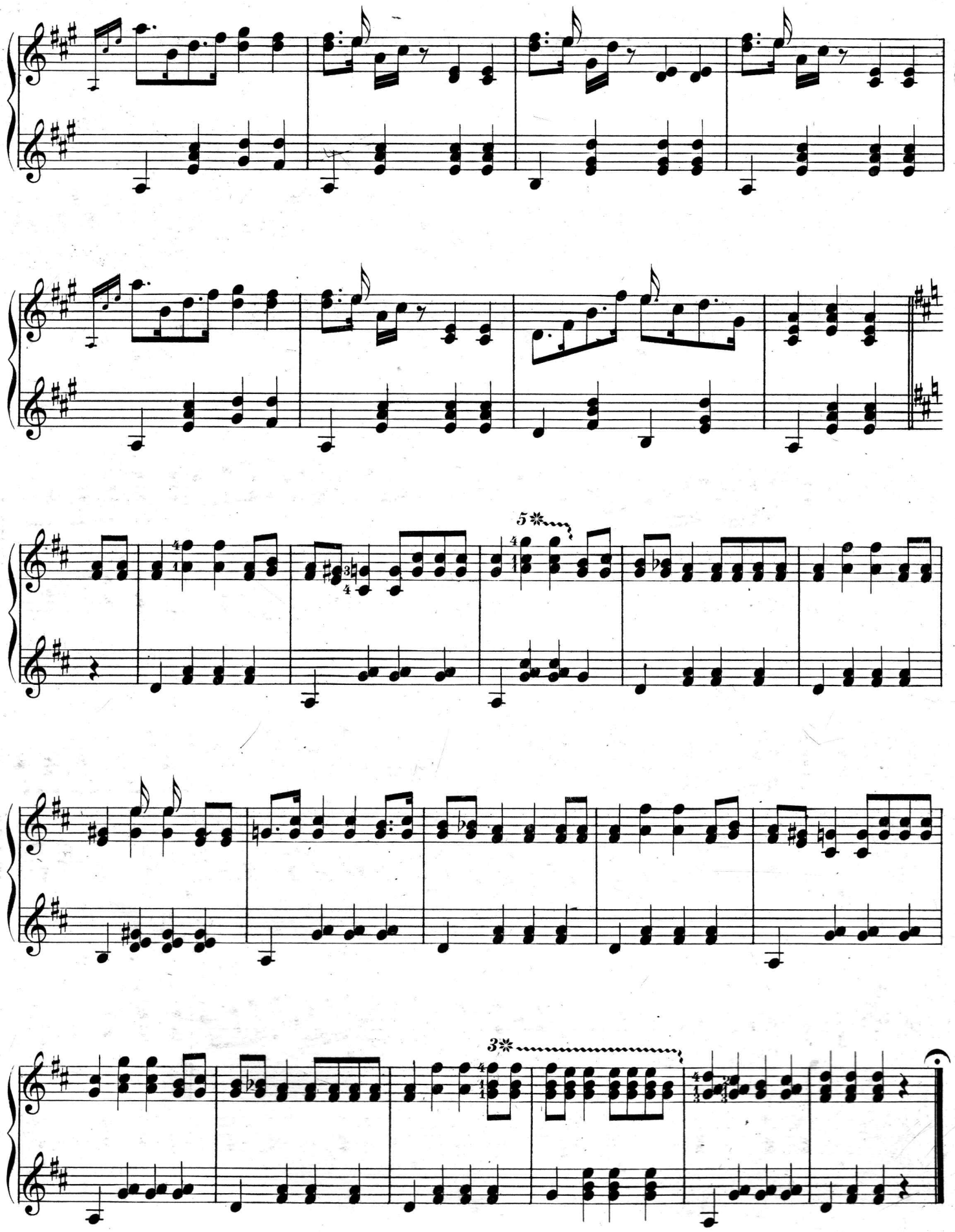
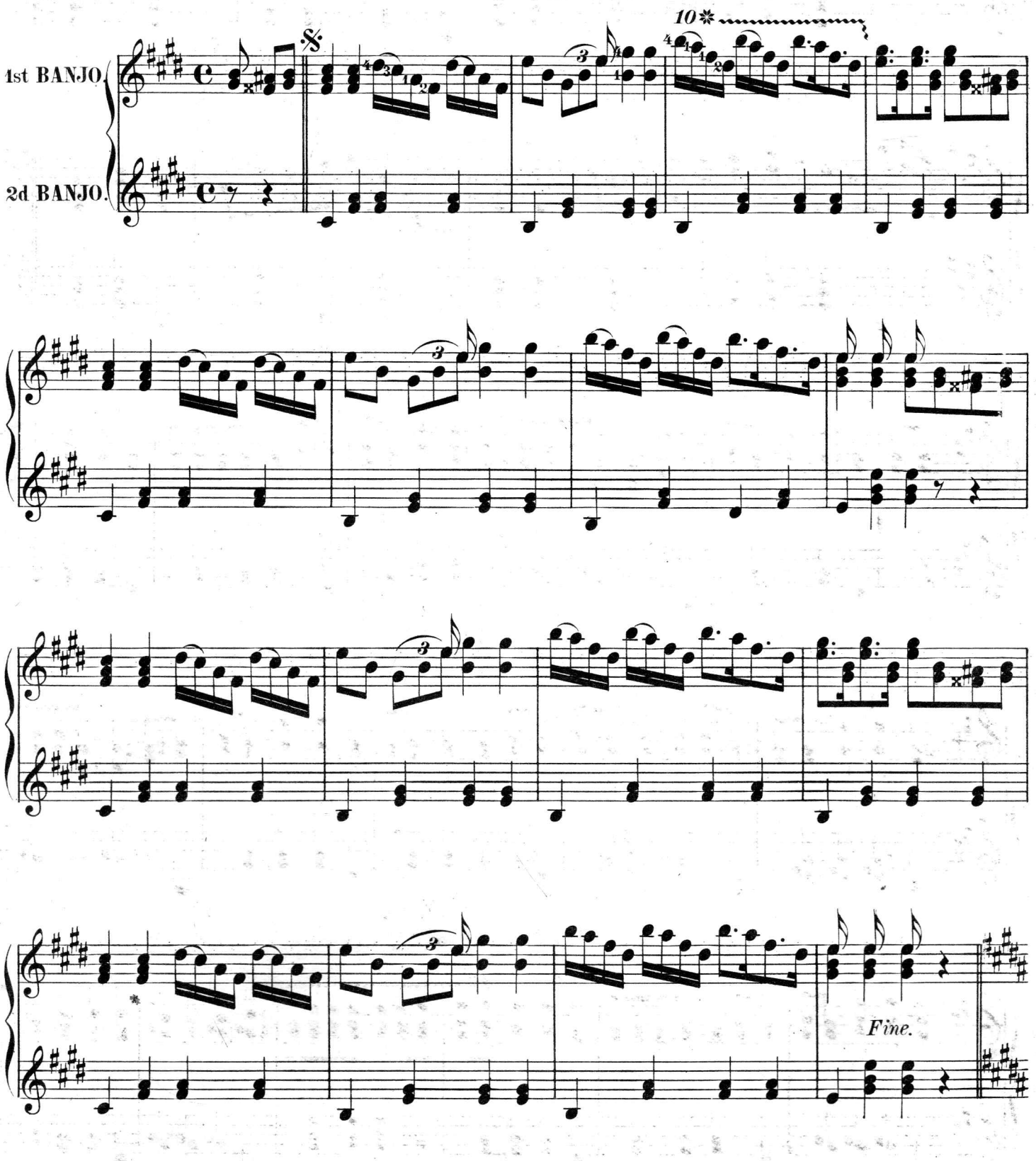

7 5


5
3

ARCADIA GAVOTTE.

By JOHN H. LEE.



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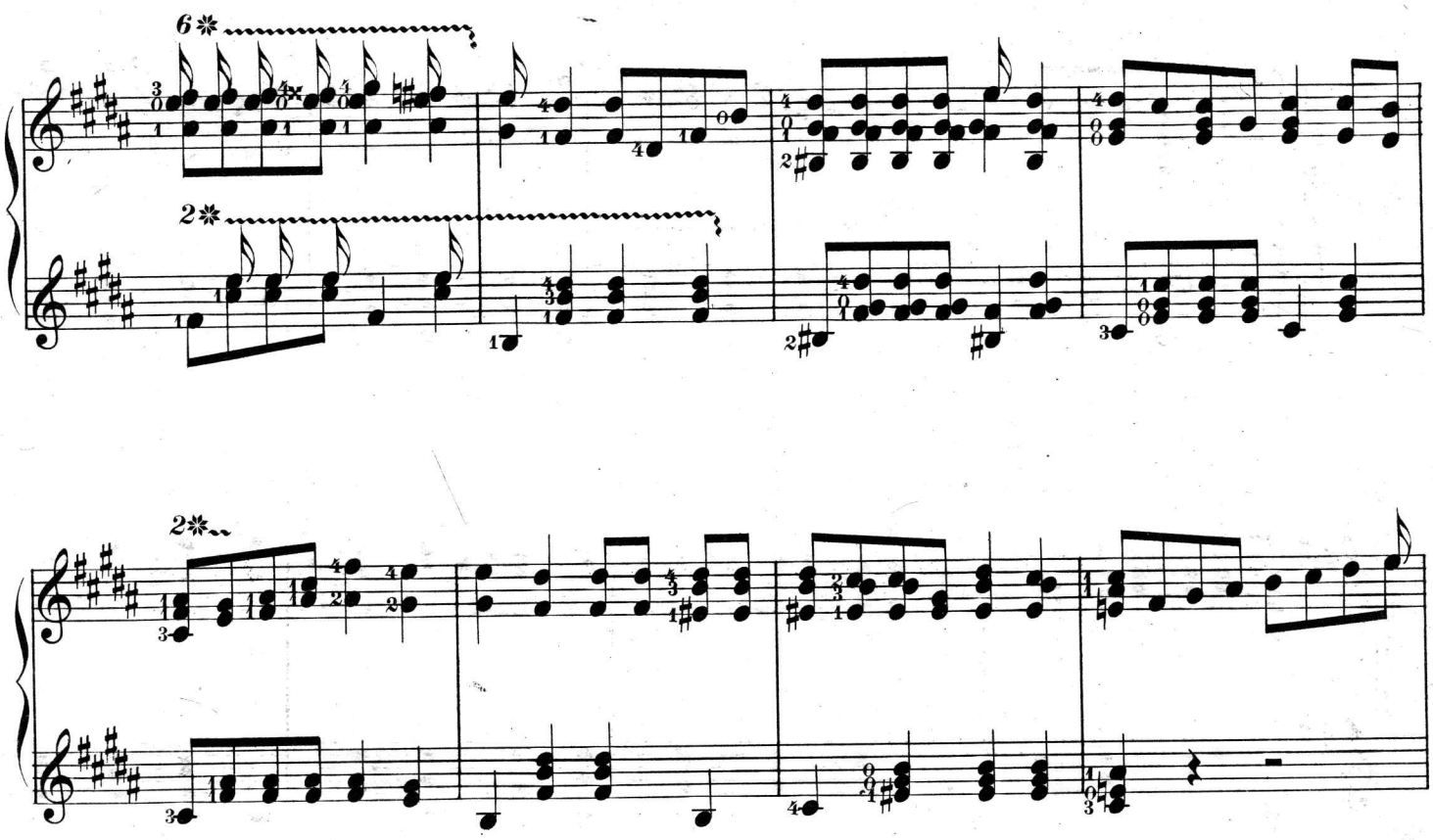
6
2
2
ritard.
D. S. al Fine.

TRIO.

2

OAKLAND POLKA.

By JOHN H. LEE.

Tune Bass to B.

1st BANJO.

2d BANJO.

Tune Bass to A.

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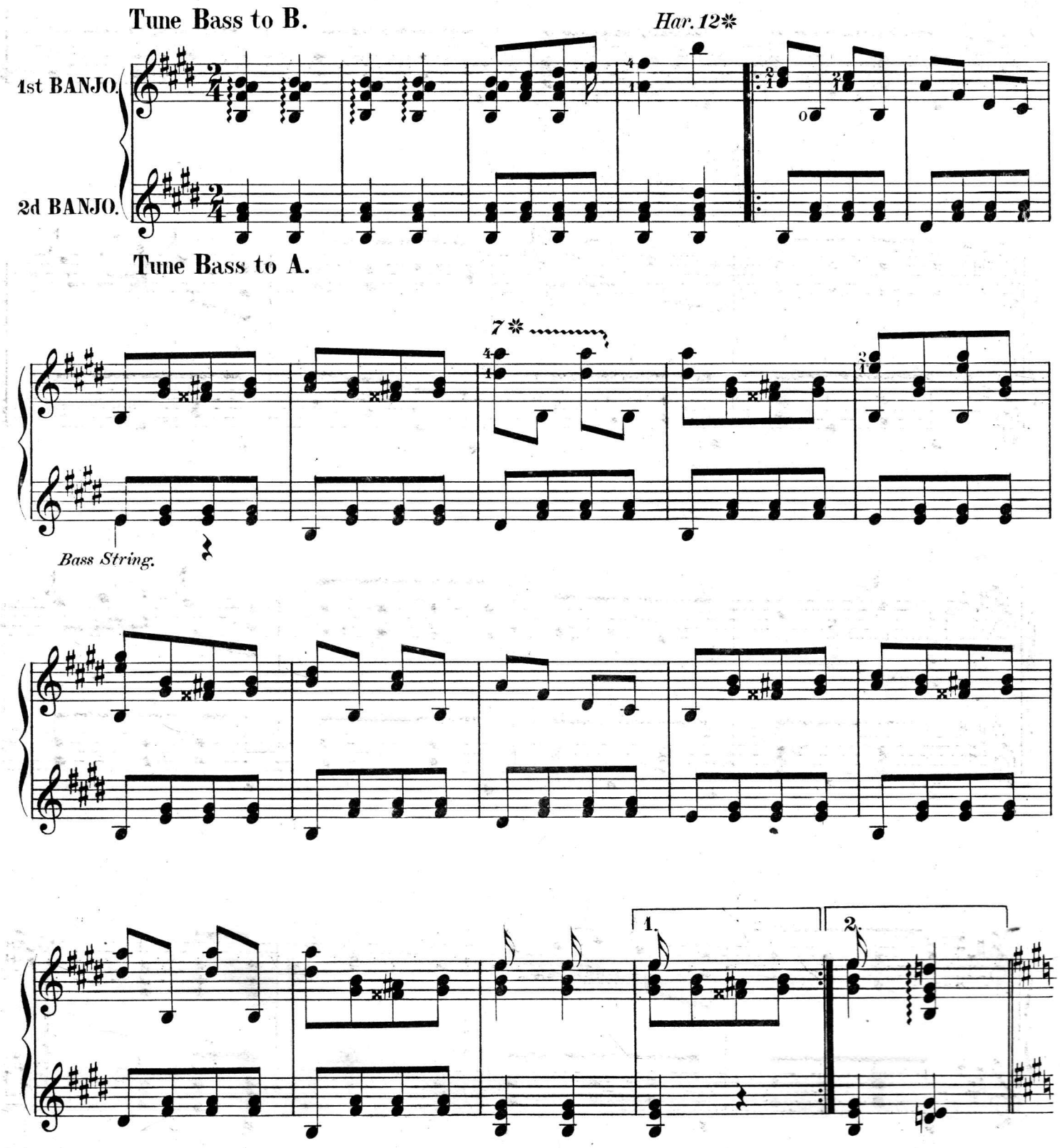
1.

2.

TRIO.

MEPHISTO GALOP.

By JOHN H. LEE.



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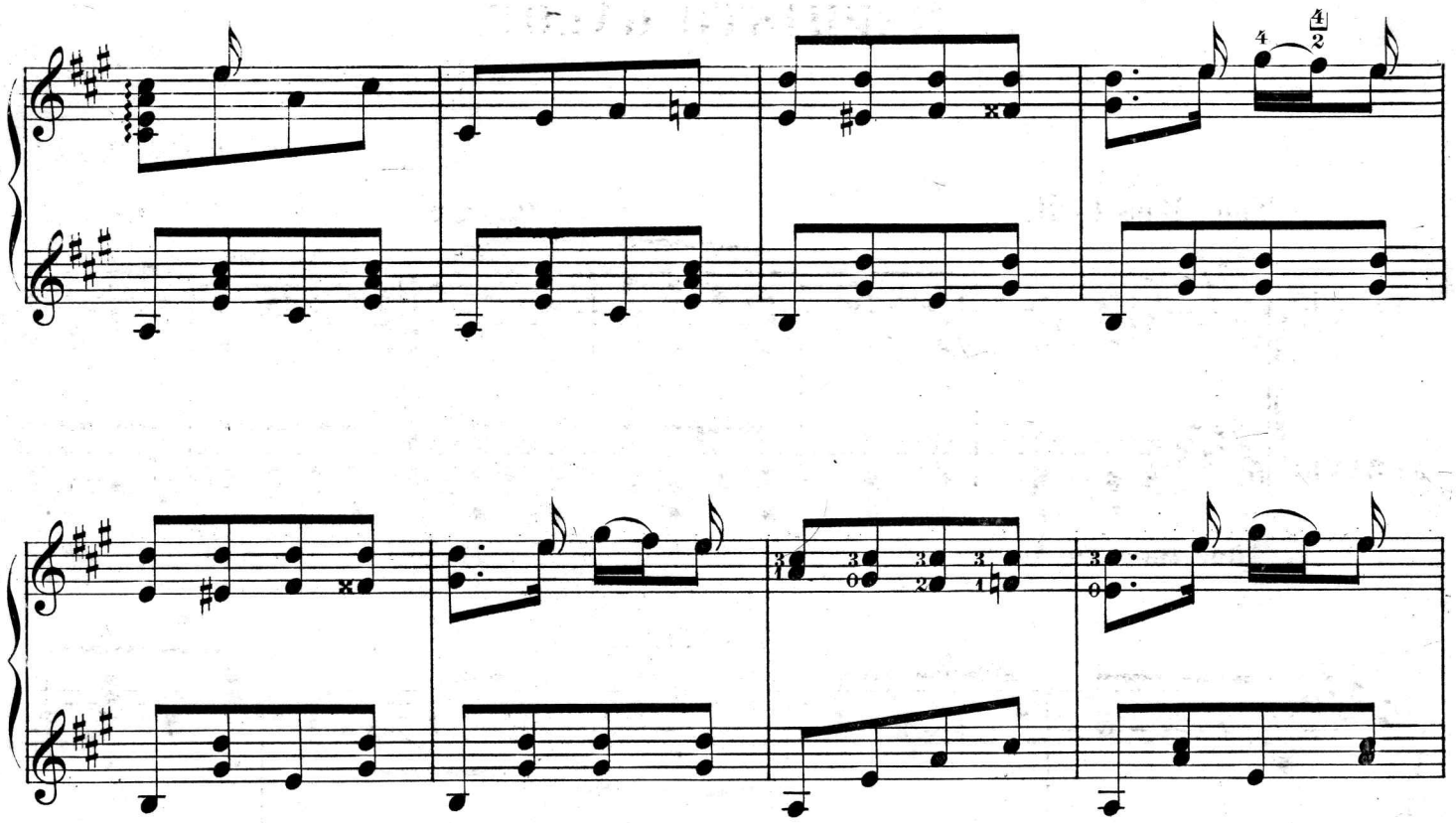
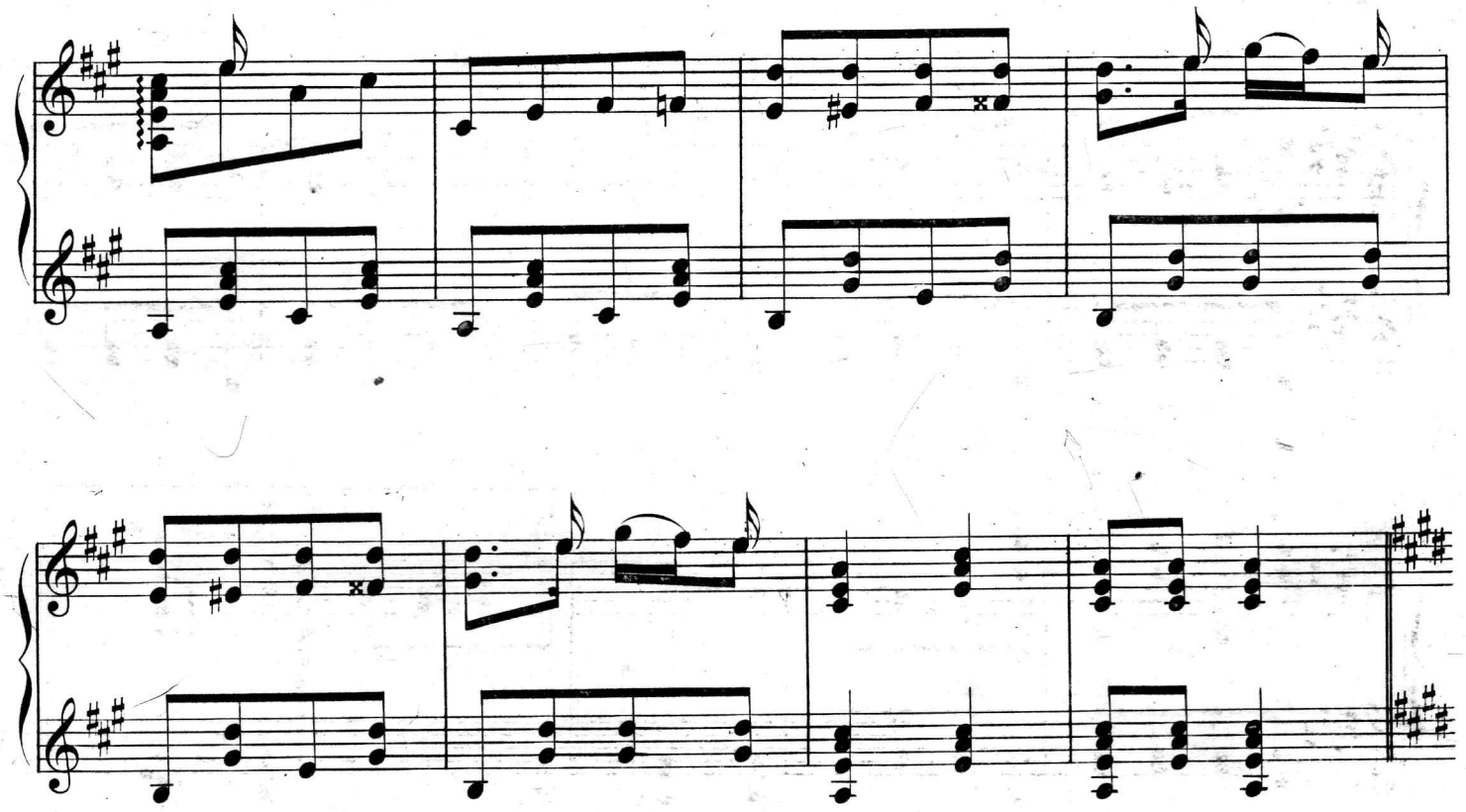
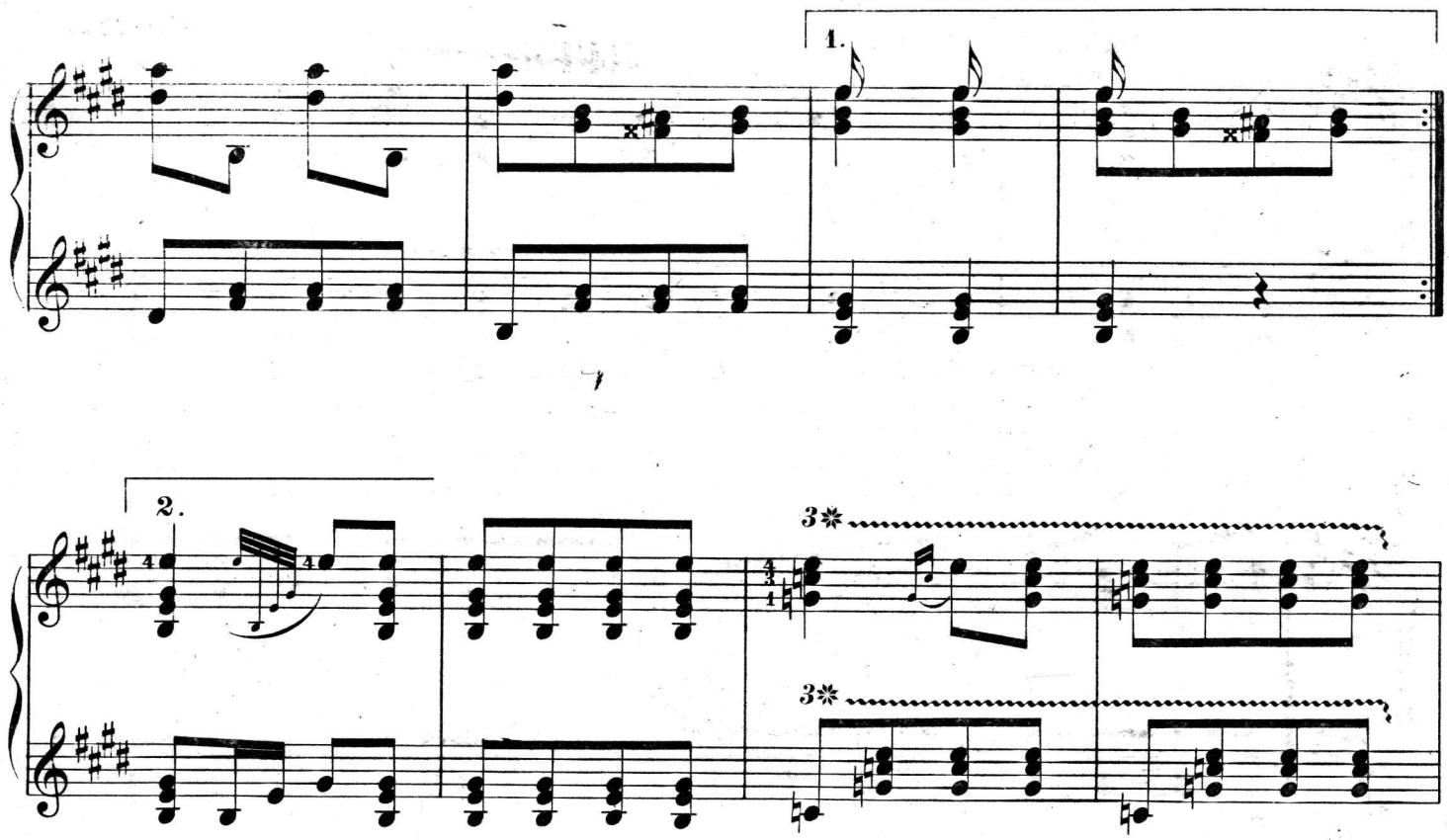




Har. 12✲

Bass String


1.
2.
3✲
3✲
2✲
2✲

BREE'S FAVORITE
Galop.

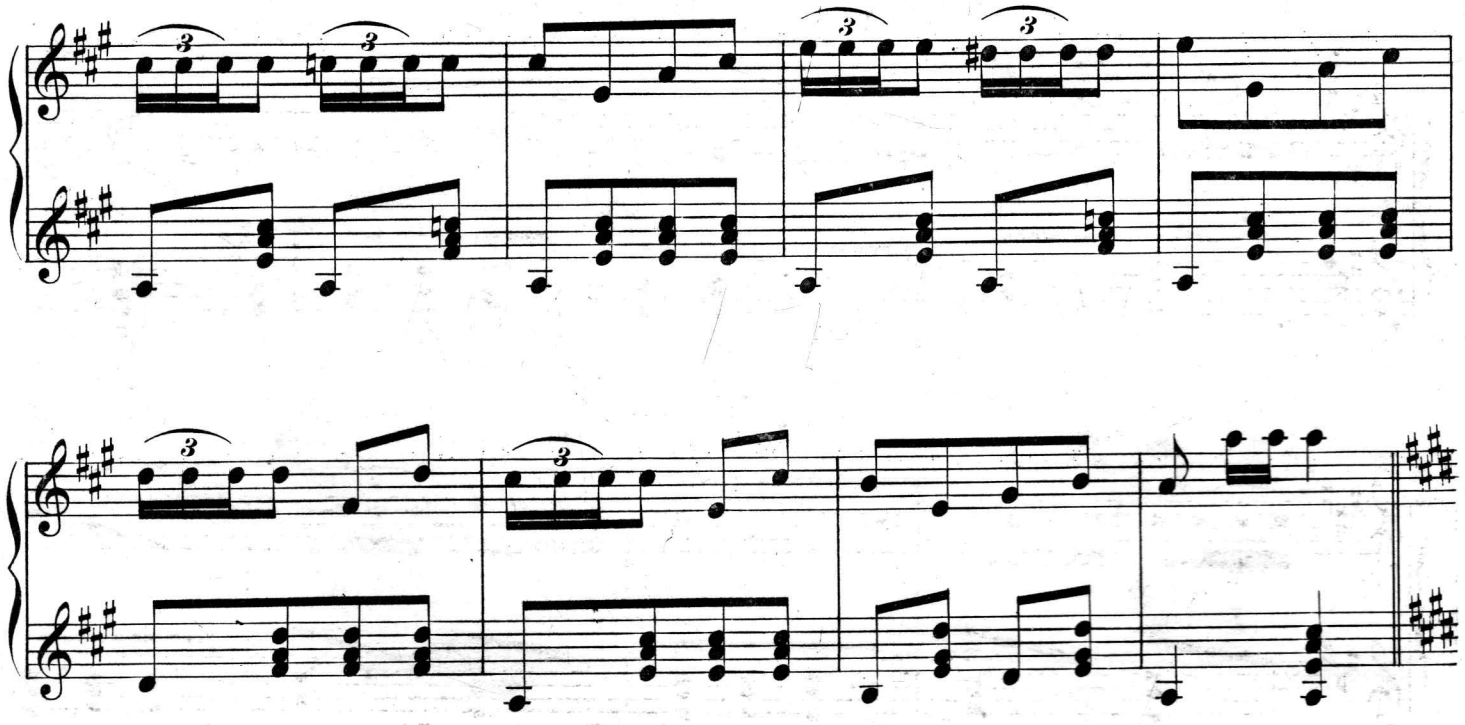
By T. W. BREE.

1st Banjo to be played with California thimble.

1st BANJO.

2d BANJO.

2d Banjo Pick.



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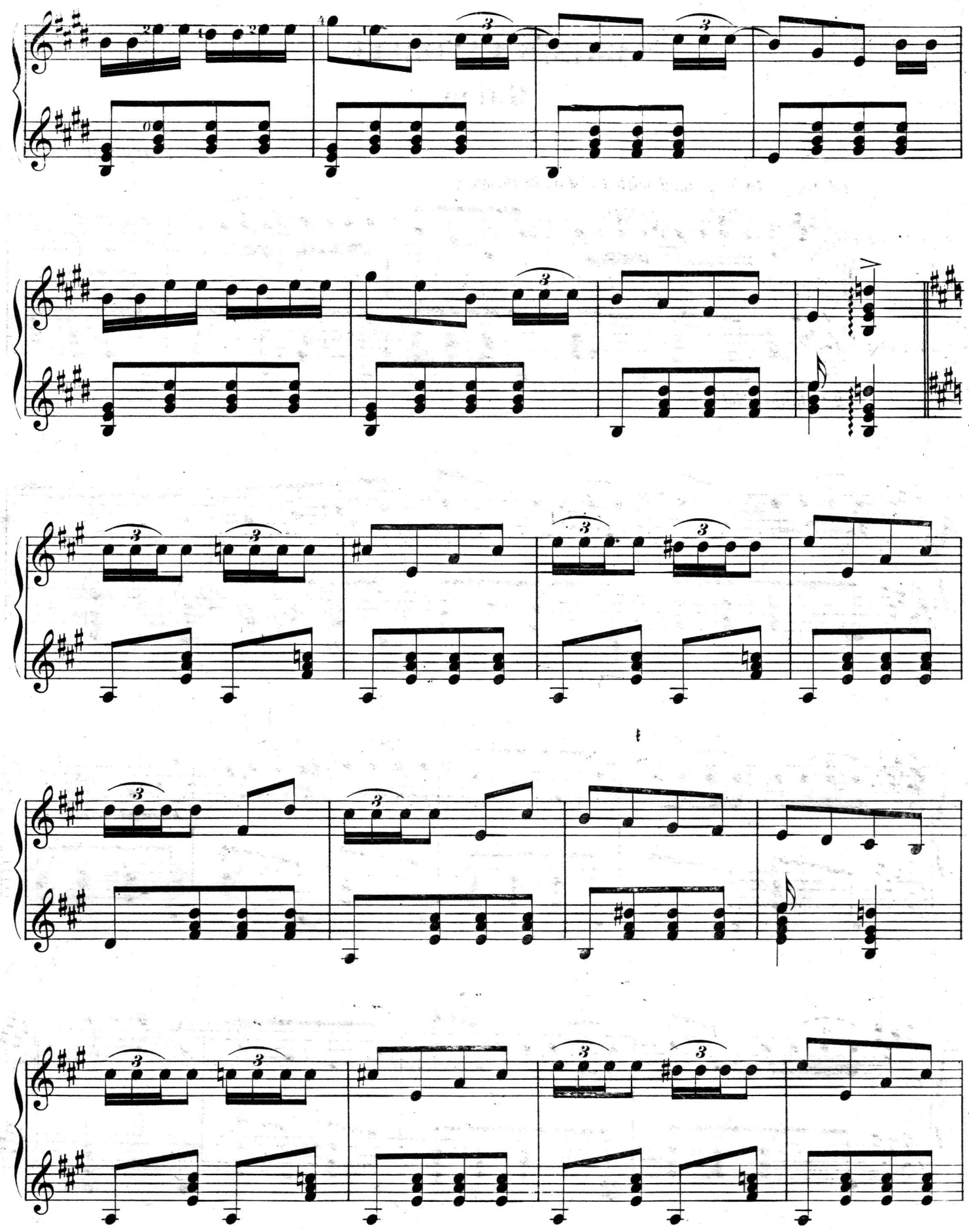
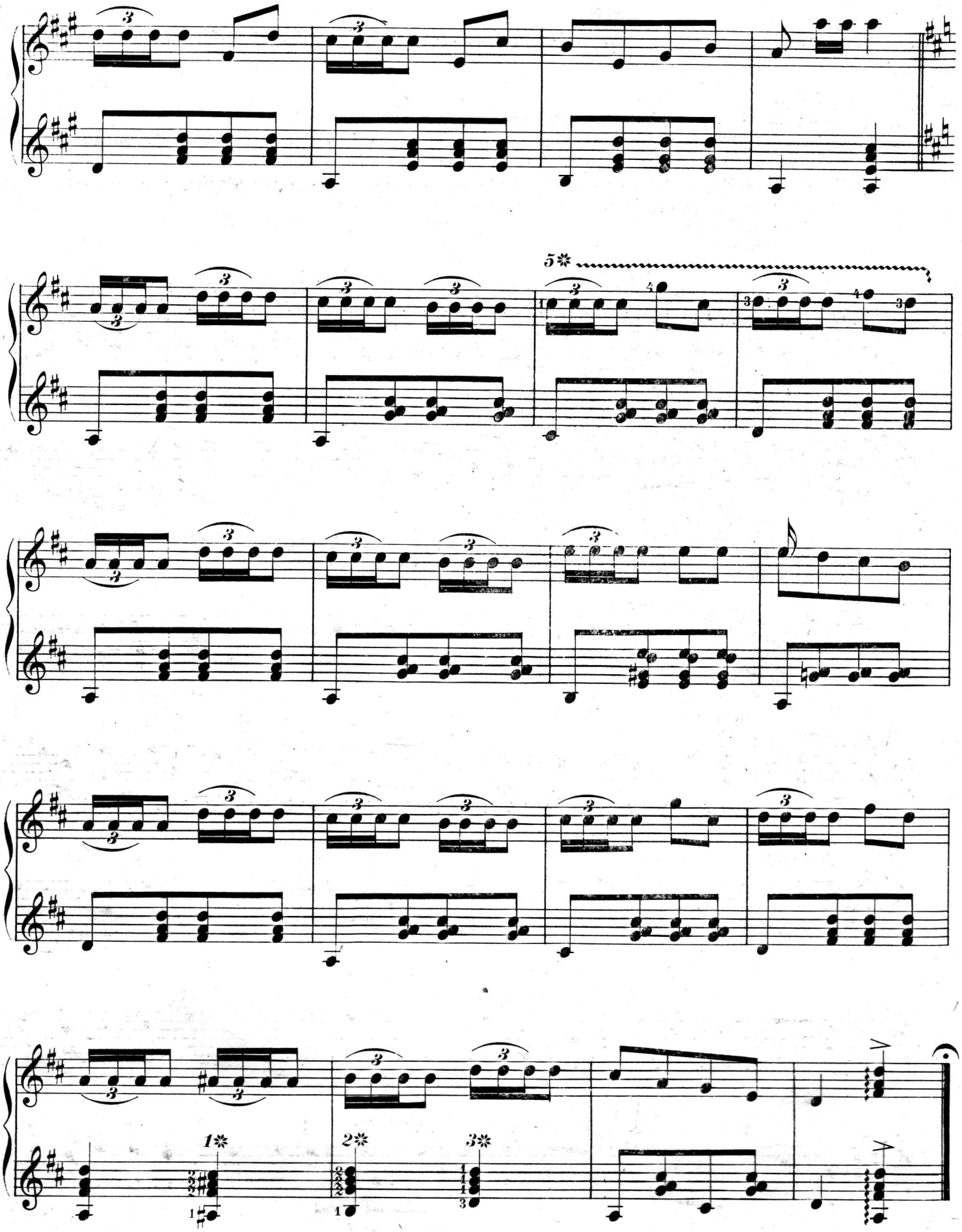
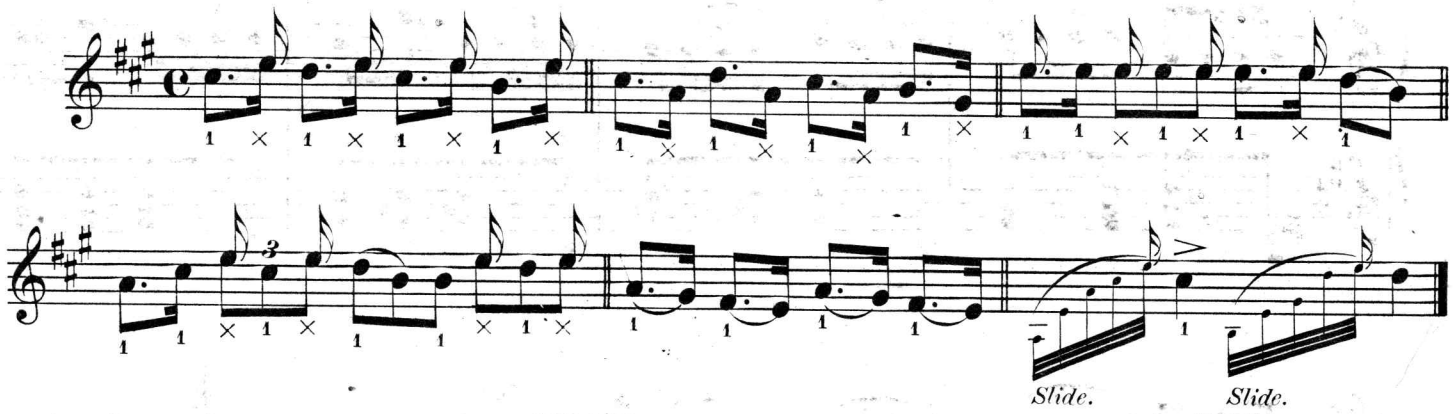




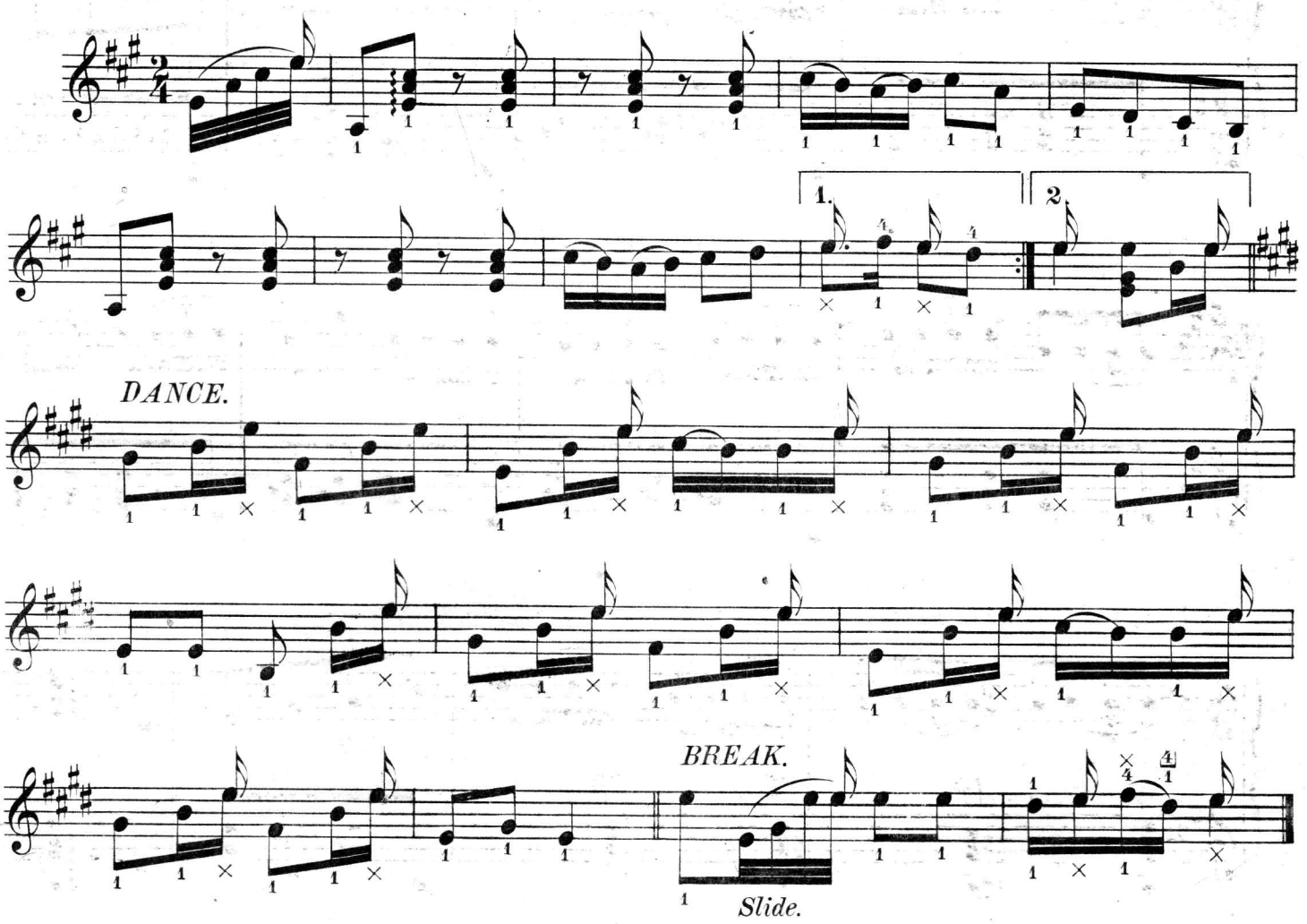
Stroke Playing.

In stroke playing the thumb should be pressed firmly against the forefinger, and released *only* when it becomes necessary to pick a note with the thumb. Whenever the thumb is not engaged it should immediately resume its proper position against the forefinger thereby augmenting the power of the stroke.

The following exercises contain the nucleus of nearly all movement in stroke playing. The signs placed under the notes are a figure 1 for the forefinger and a × for the thumb.



WALK AROUND.



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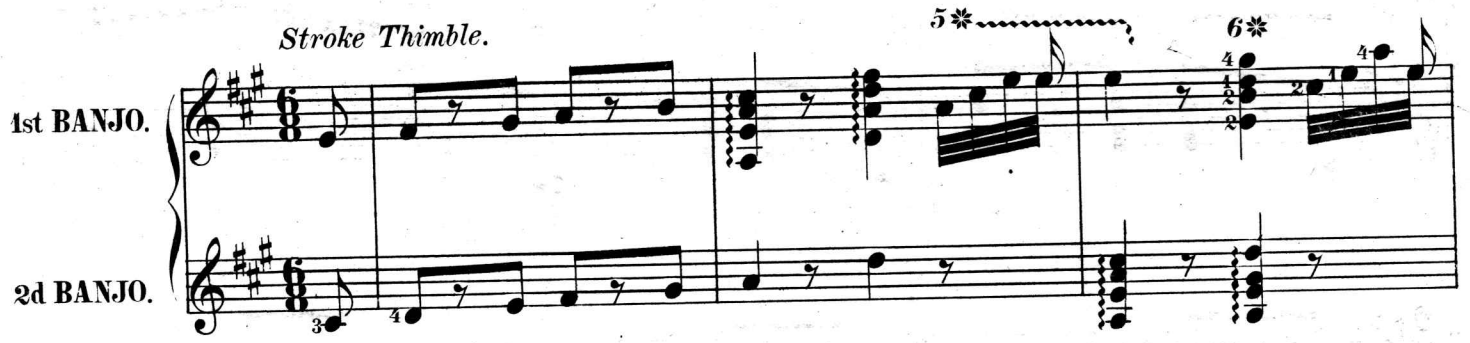
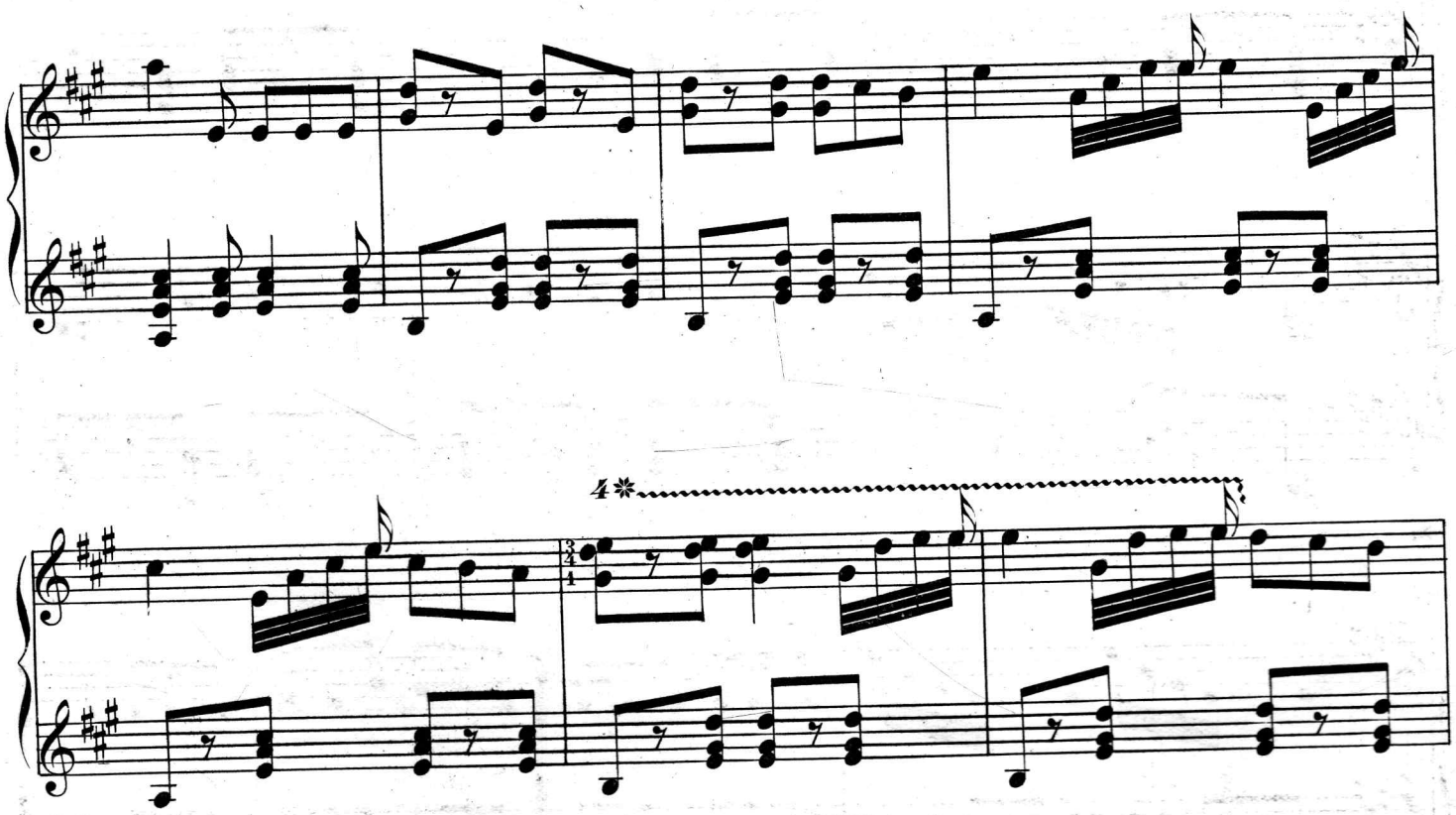
FREDERICK'S PARADE

March.

Arr. by JOHN H. LEE.





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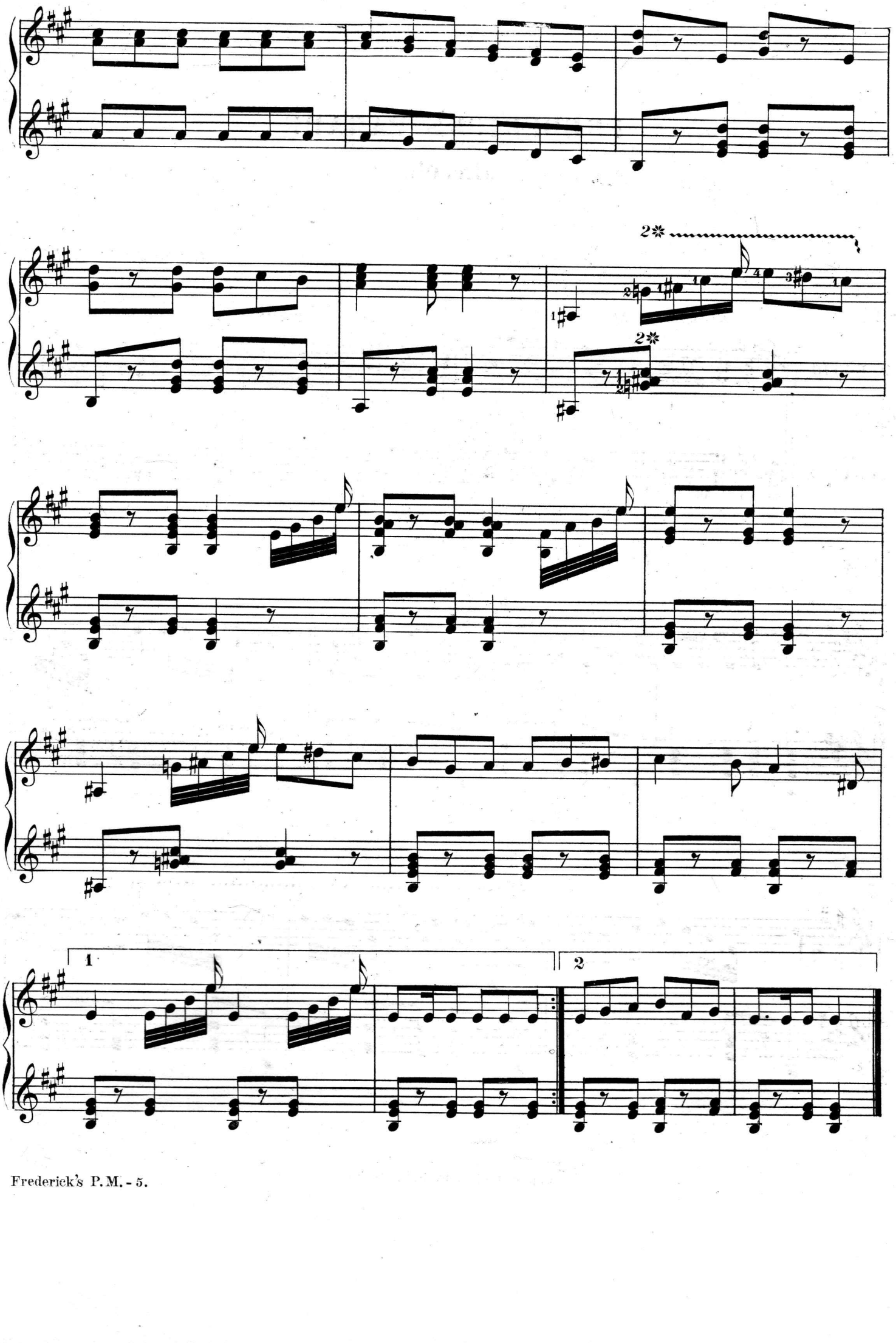

2
2
1
2
1
2

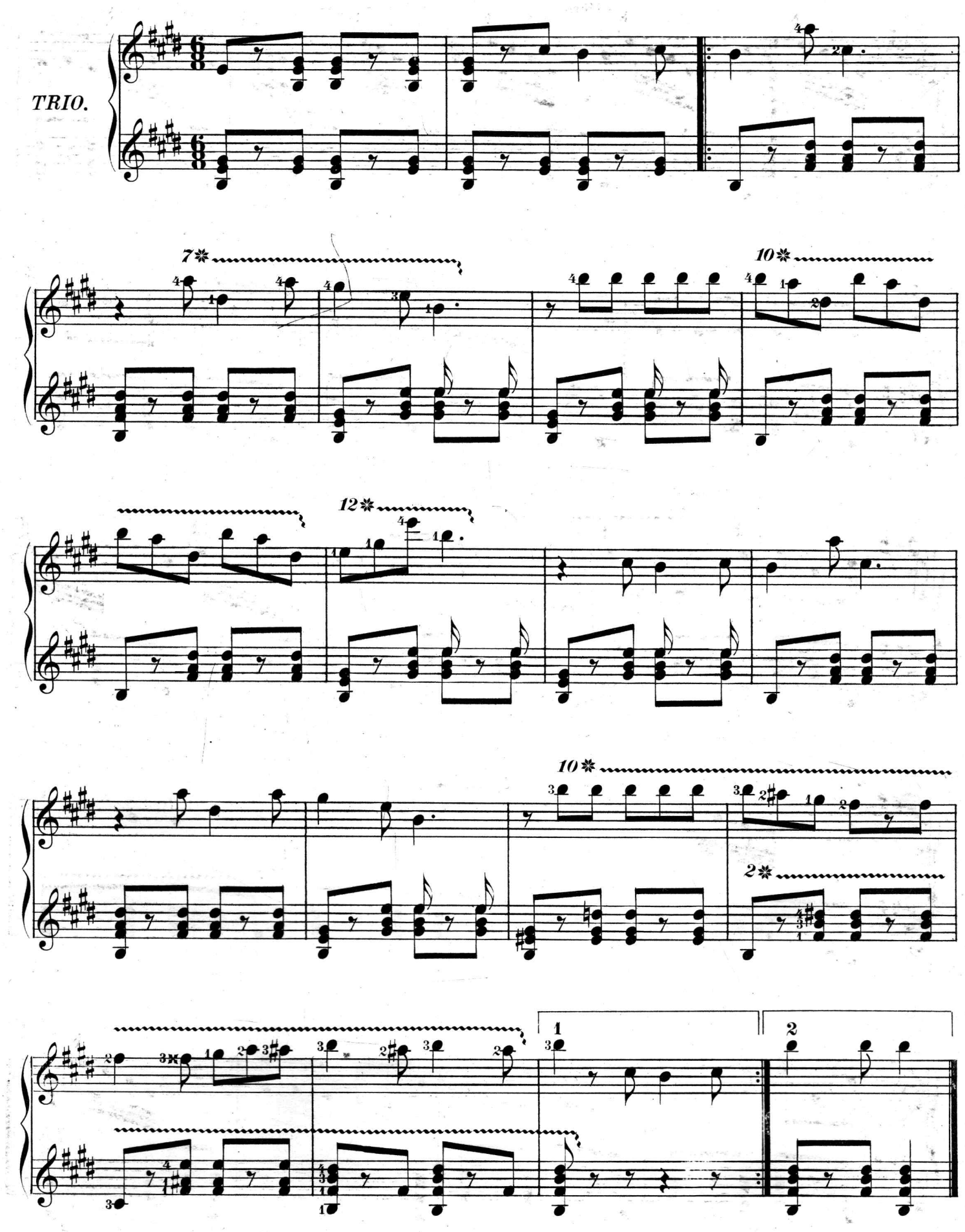
2d String.

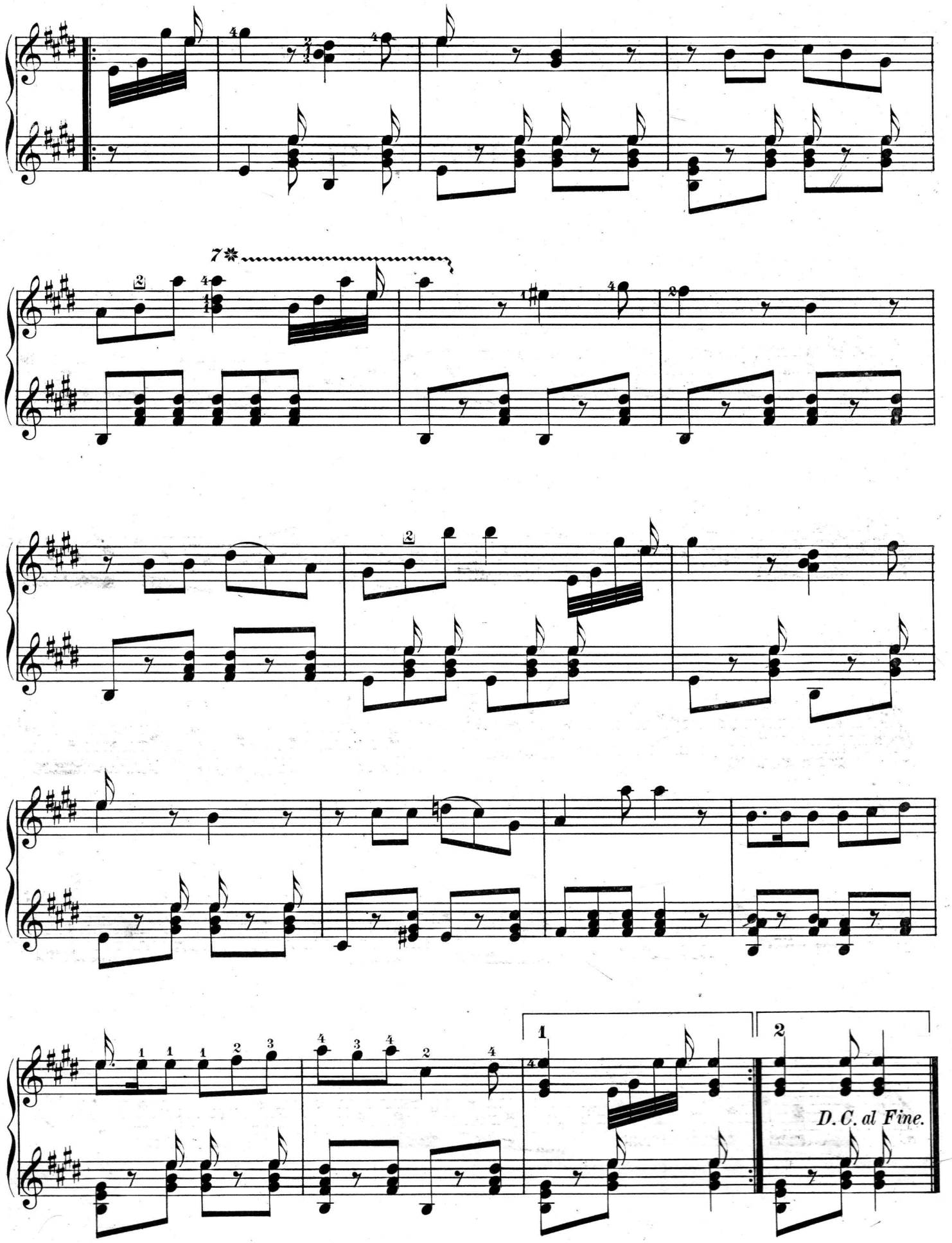
3d String.

5

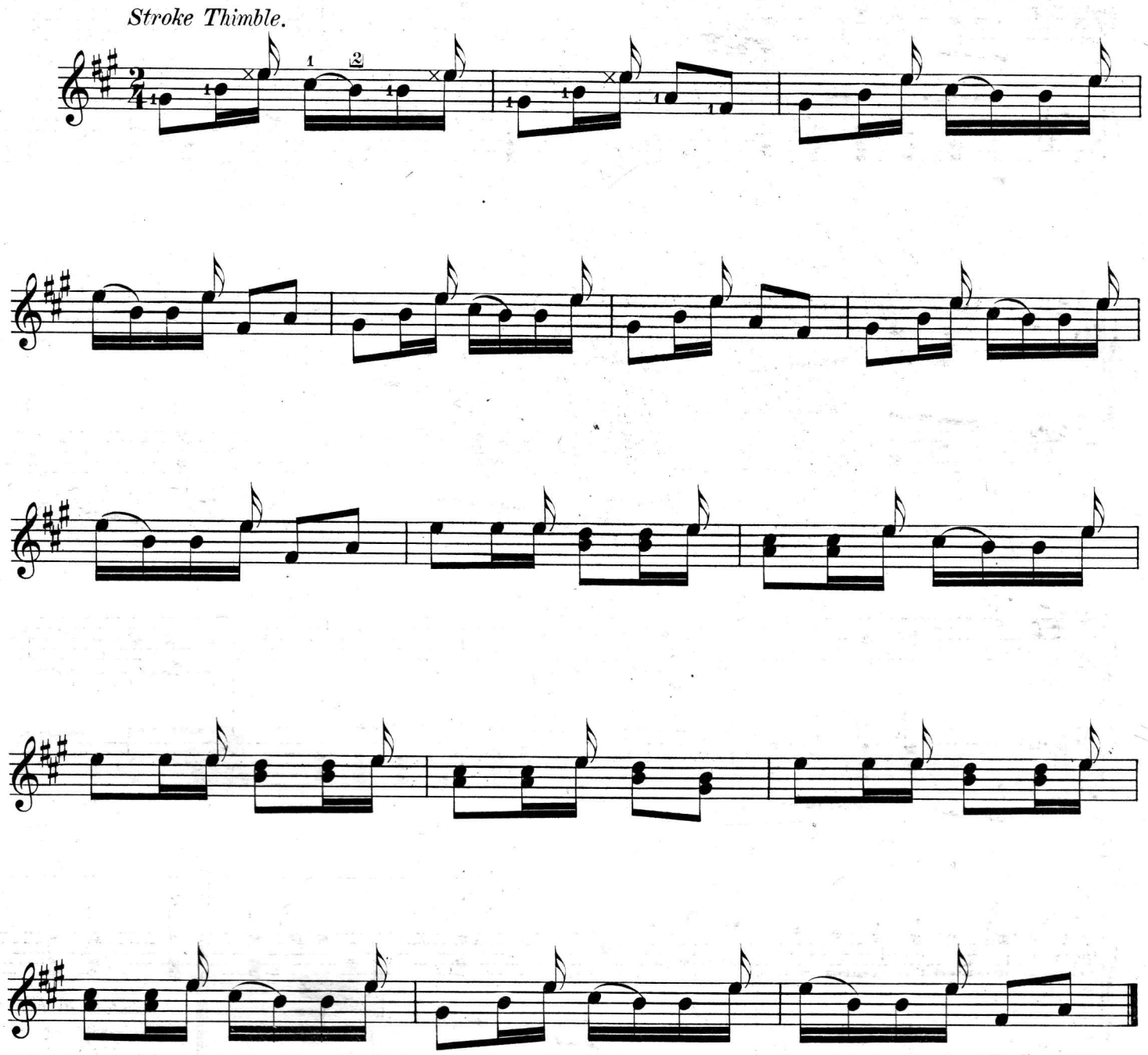
1

Fine.


TRIO.
7
10
12
10
2
1
2


7
D. C. al Fine.

GEORGIA REEL.



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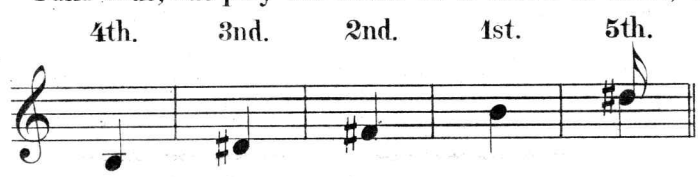
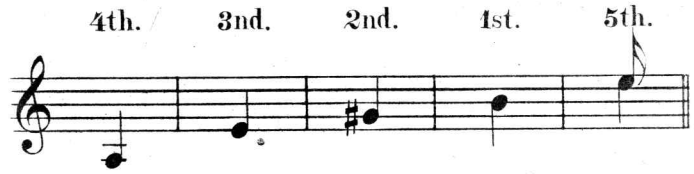
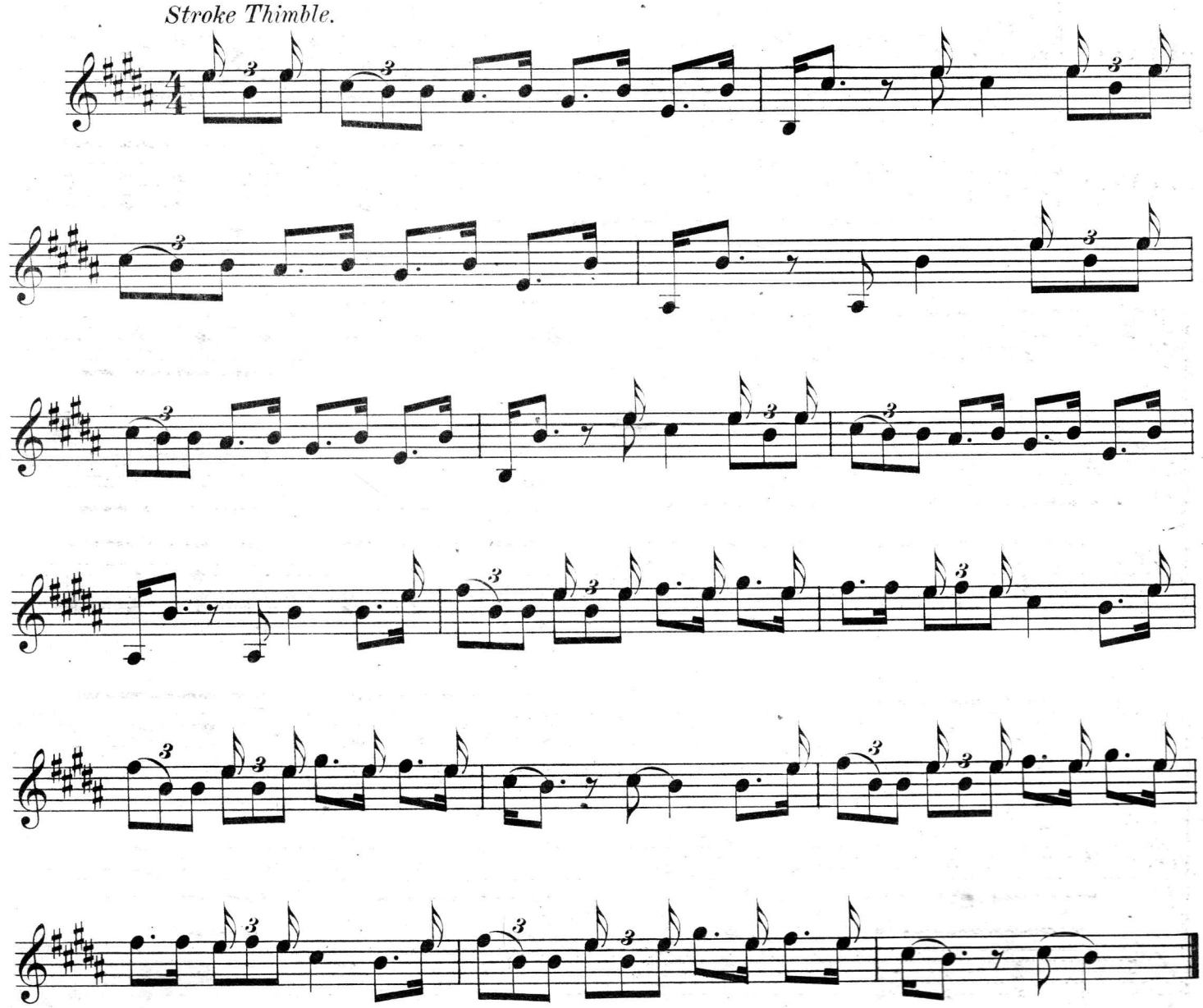
GREY EAGLE JIG.

Tune thus, but play the notes as if tuned as usual, thus.





Stroke Thimble.



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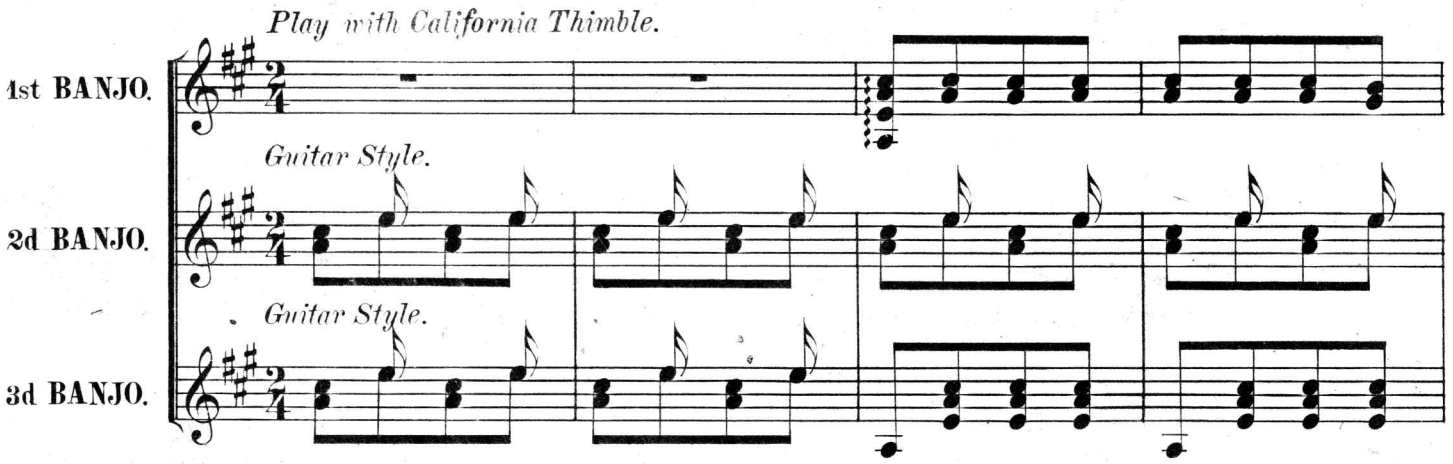
ANVIL POLKA.

Arr. by J. H. LEE. *PARLOW.*



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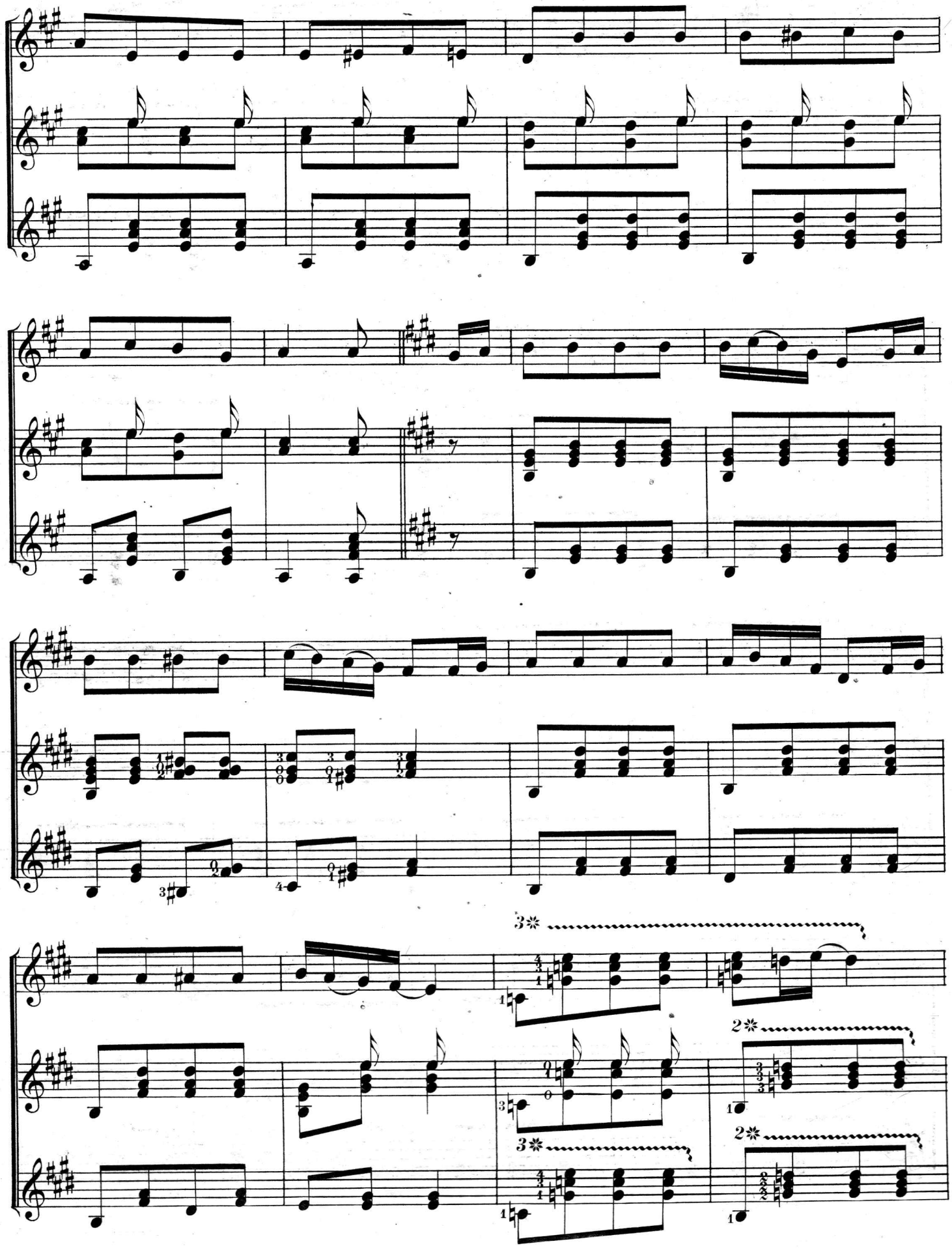

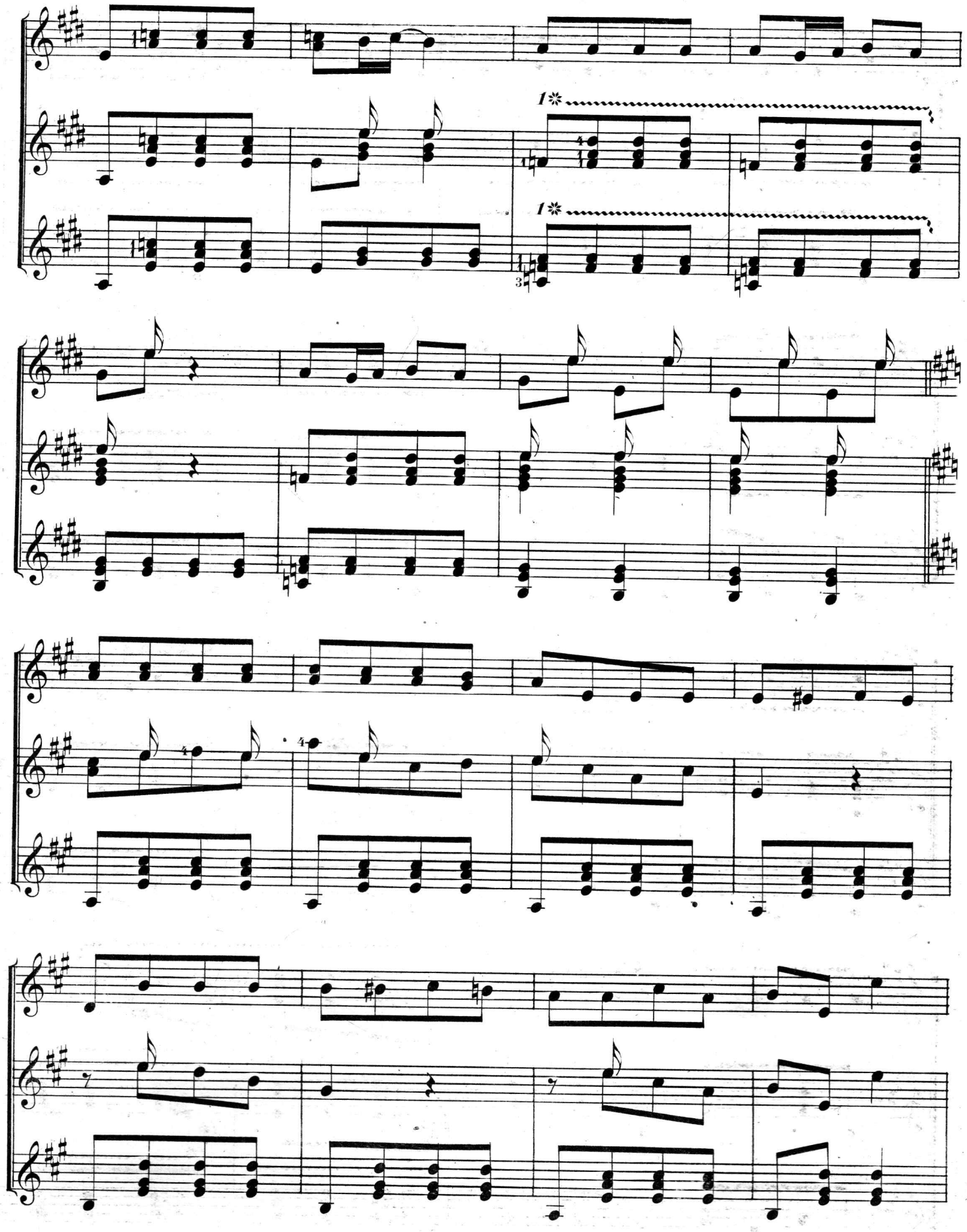
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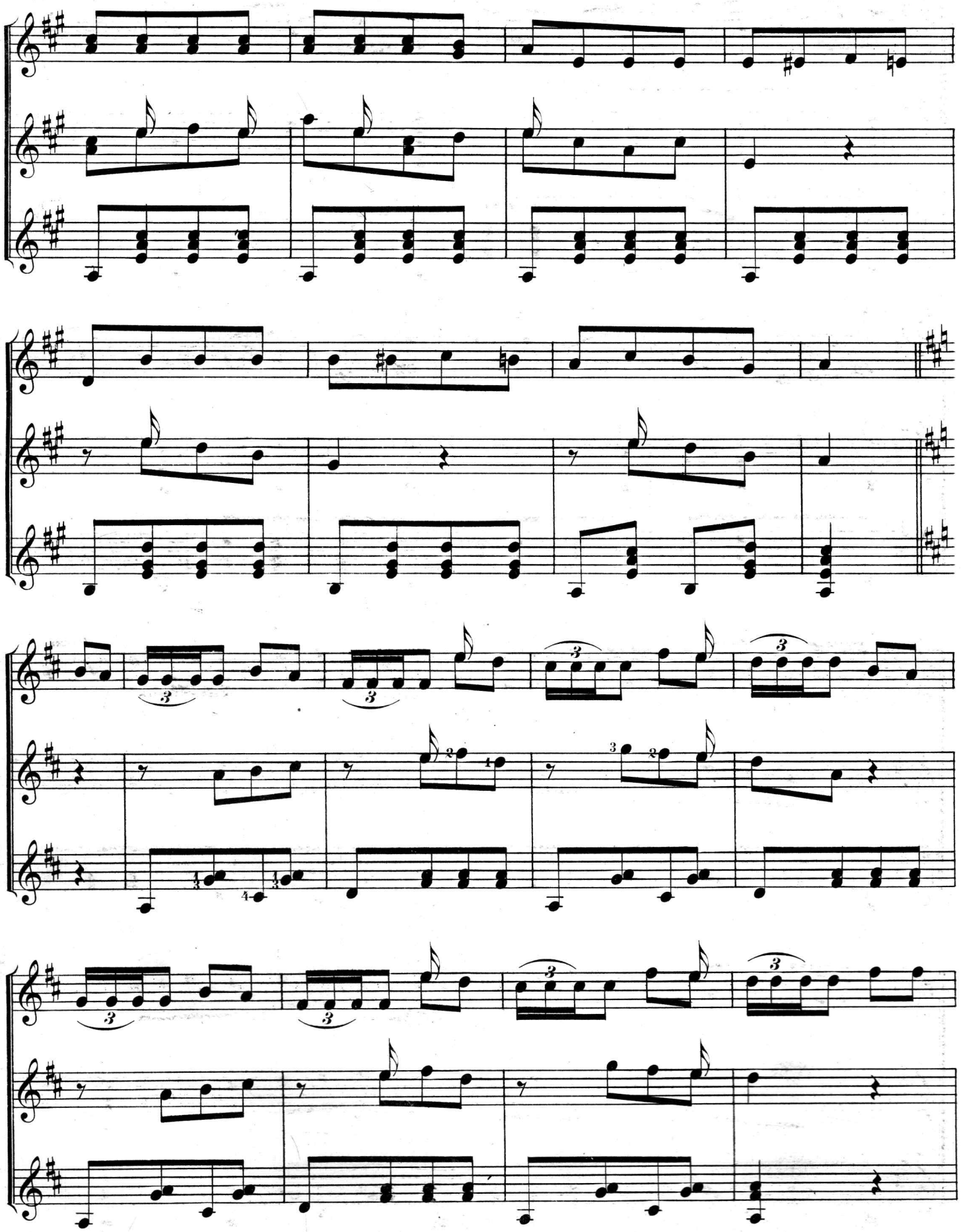

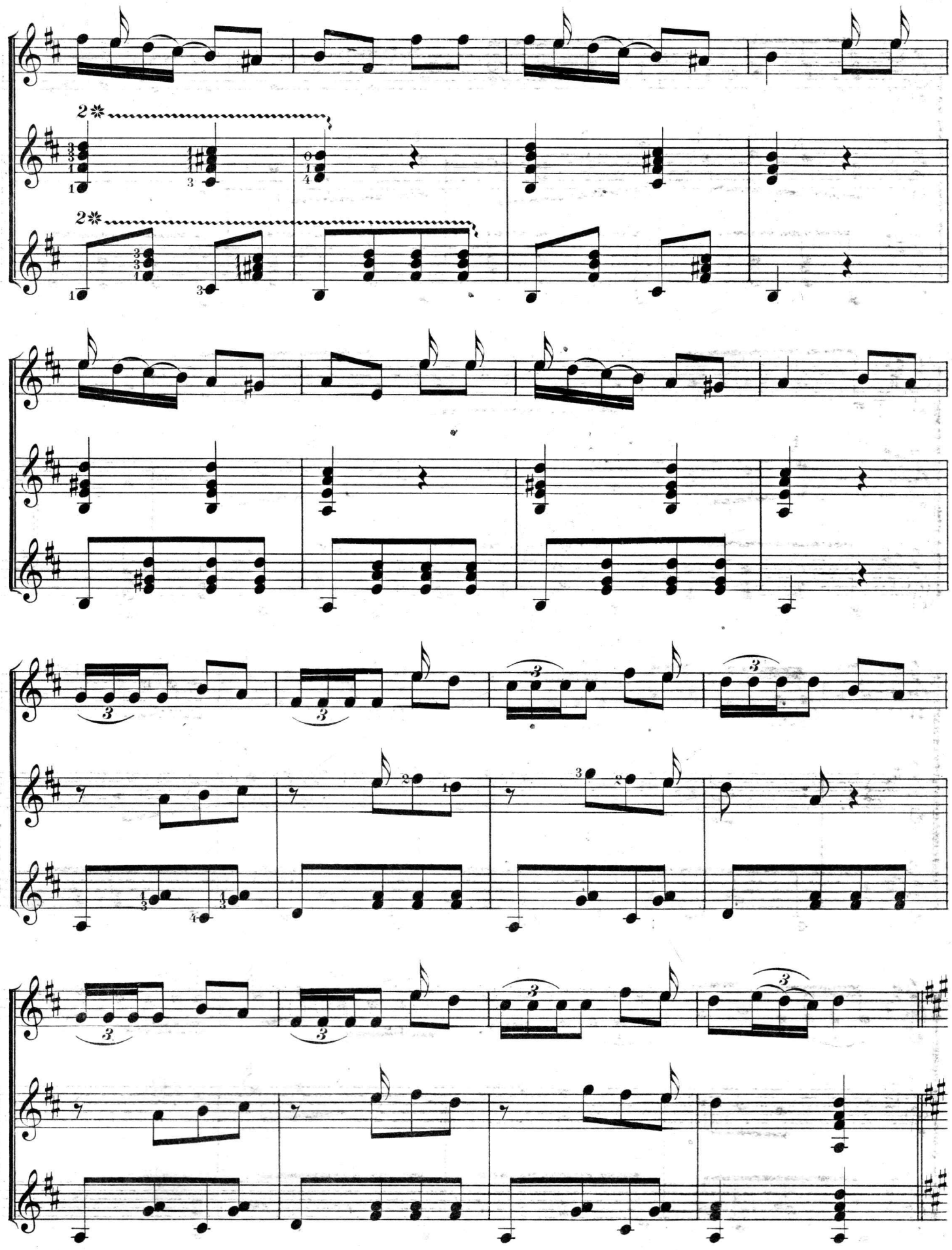

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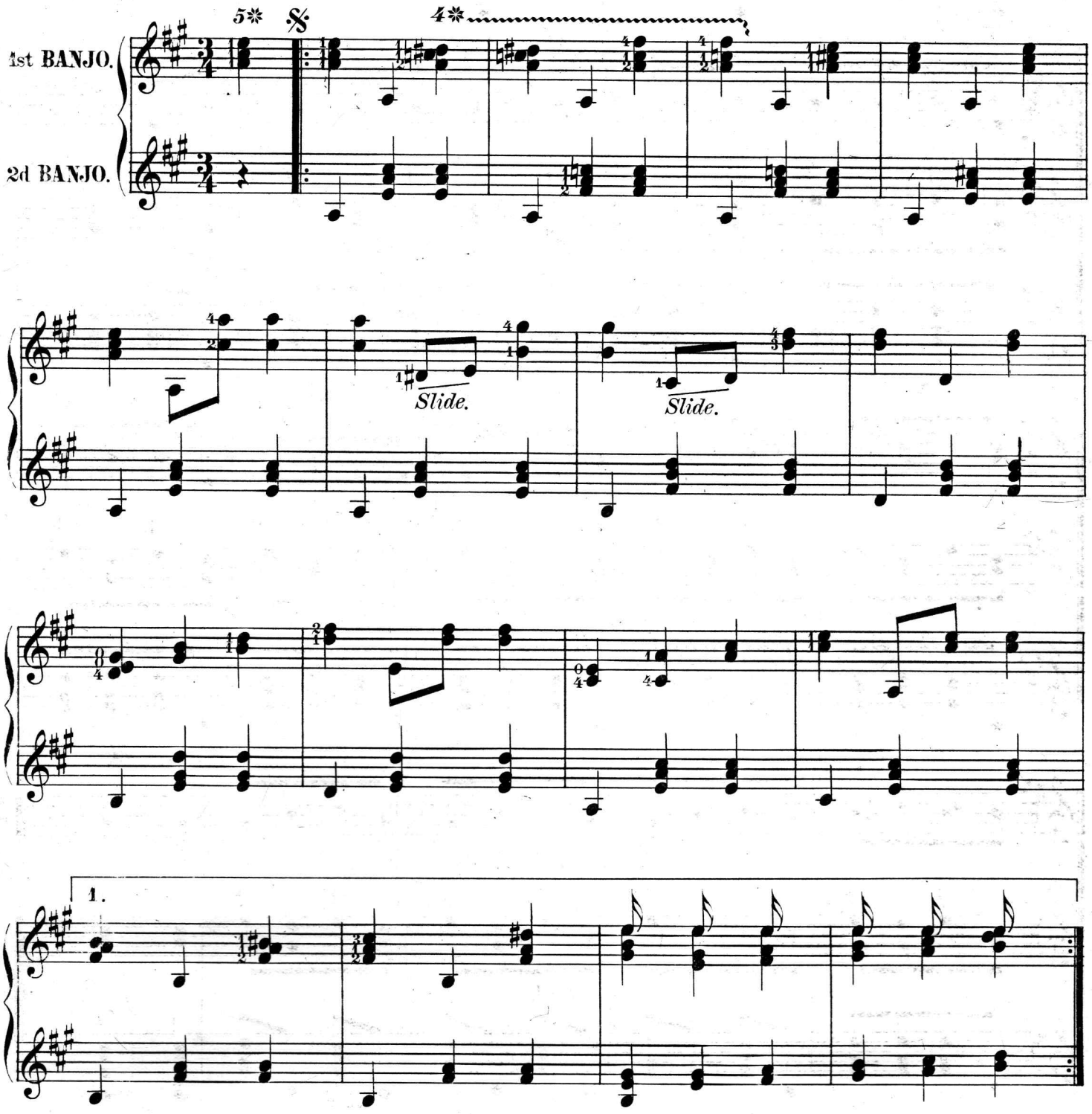
ritard.

DAHLIA WALTZ.

By JOHN H. LEE.



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2.

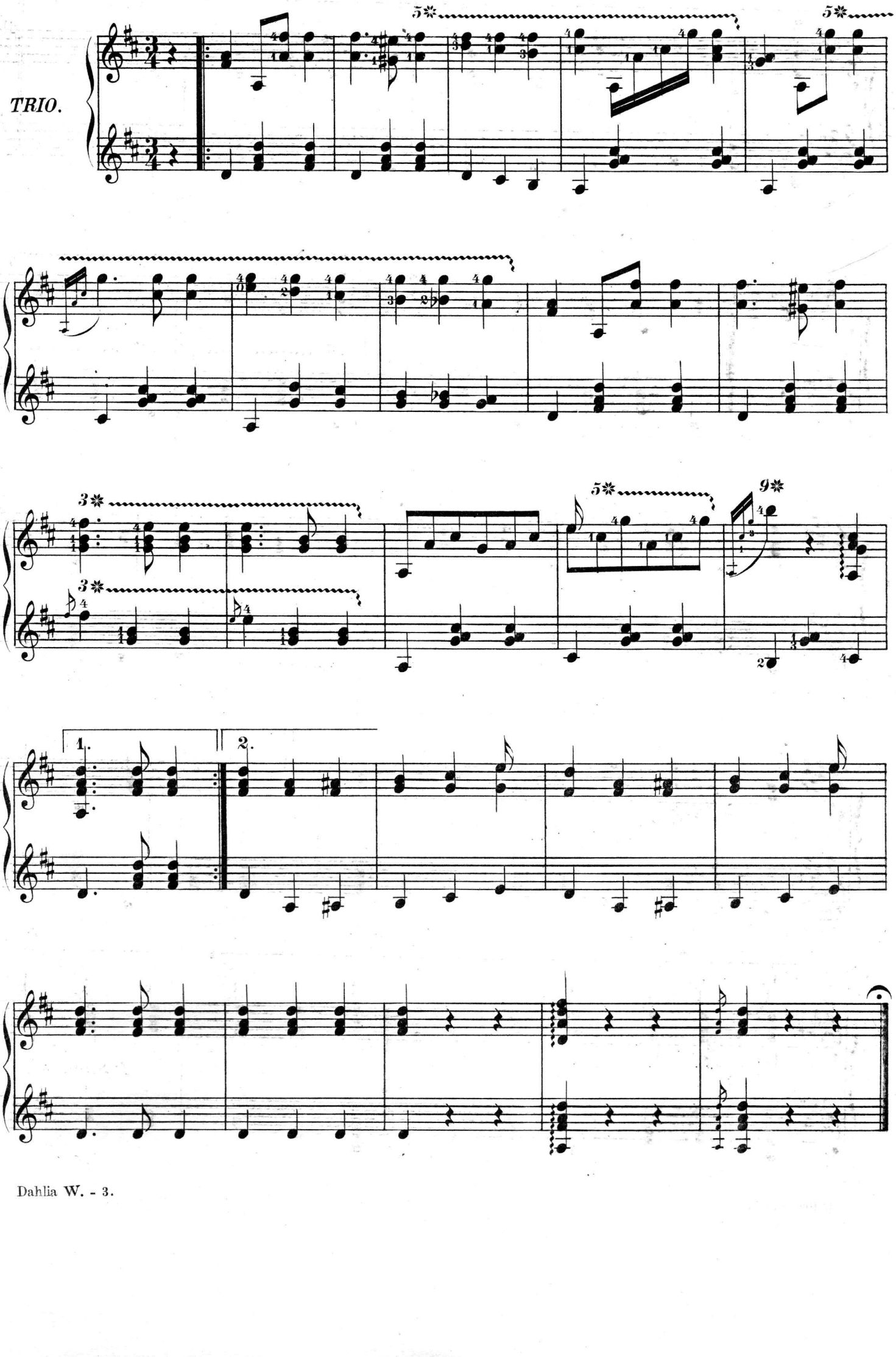
6✲ 5✲ 1✲ 2✲

Bass String.

1. 2.

D. S. to Fine.

TRIO.



GERMAN POLKA.

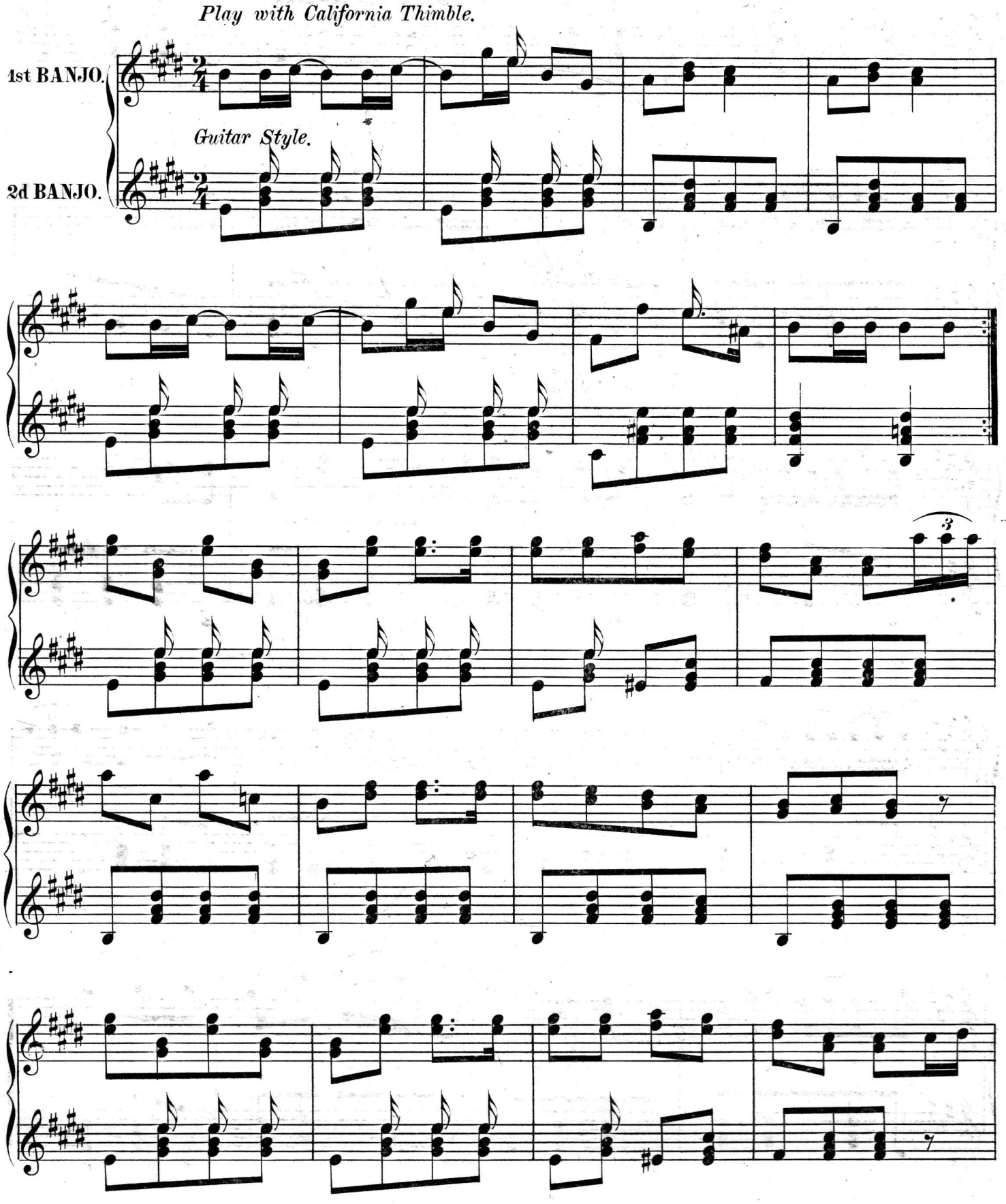
Arr. by JOHN H. LEE.

Play with California Thimble.

1st BANJO.

Guitar Style.

2d BANJO.



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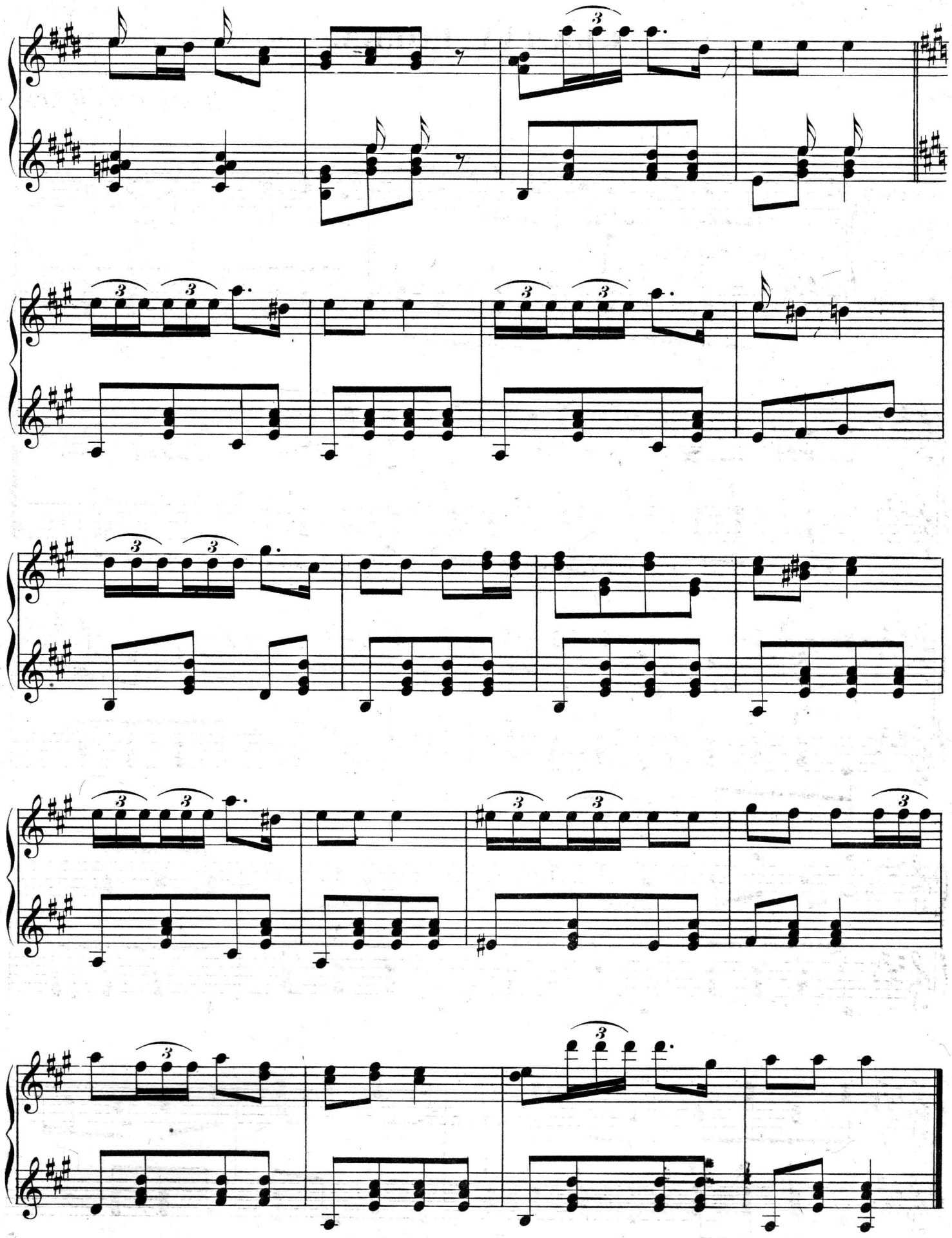
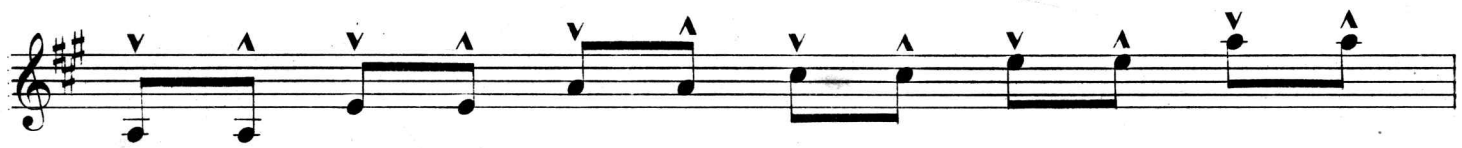
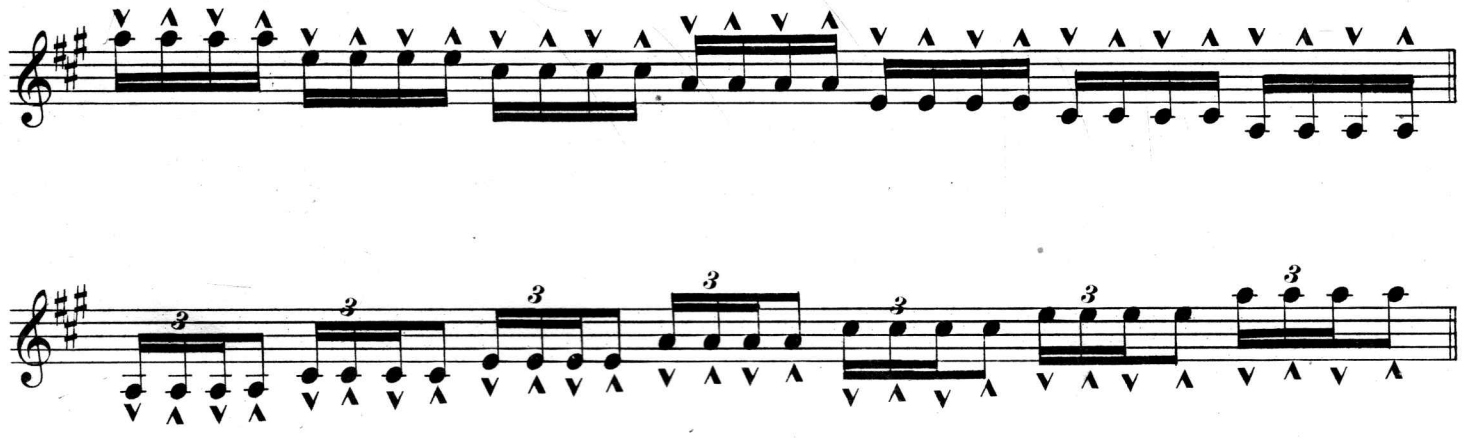


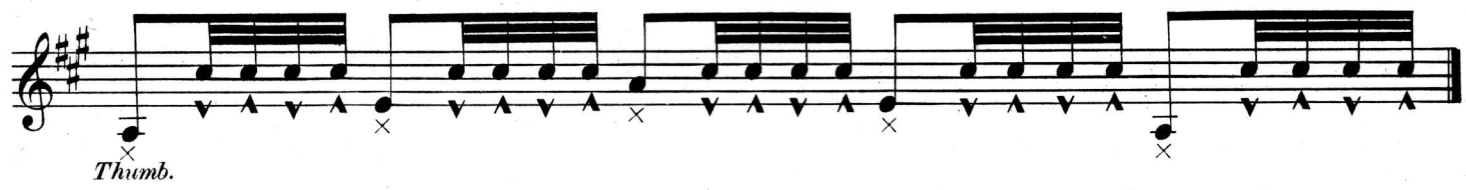
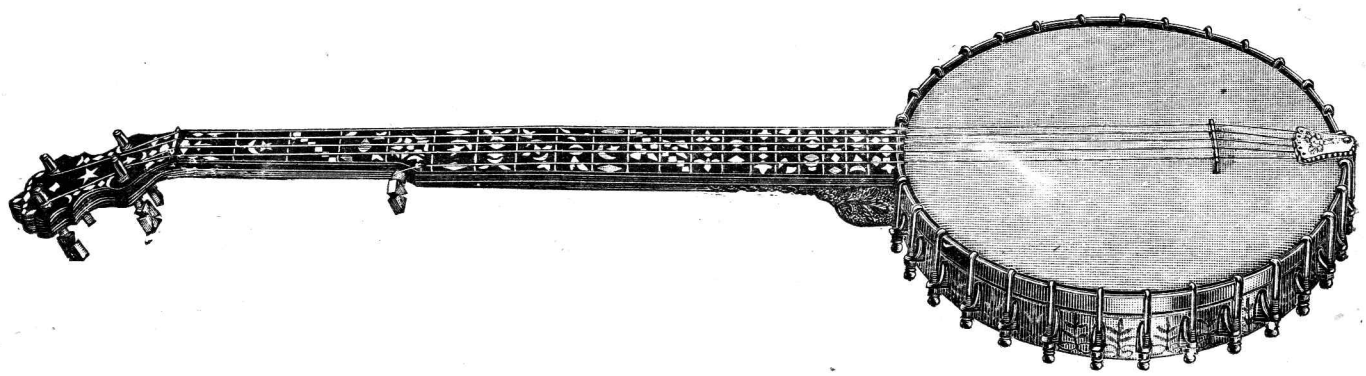
THE CALIFORNIA THIMBLE.

The California thimble differs from the regular *stroke* thimble, it having a straight smooth edge on the inside, as well as the outside of the part extending over the nail of the forefinger. It can be used the same as the stroke thimble, with the additional advantage of being used in tremolo movements of long or short duration, the same as the *plectrum* or tortoise shell used on the mandoline. It is very effective in the execution of triplets, repetitions and similar movements on same note.

The following exercises show the passages possible of execution with the California Thimble. This sign ∨ indicates the *down* stroke. The same inverted ∧ indicates the *up* stroke or draw.



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